

The Photo- Lithographer



NOVEMBER 1935

ZENITH

FIRST CHOICE

THE LITHOGRAPHERS' FIRST
CHOICE BY A WIDE MARGIN

that is **ZENITH** the only
GEARLESS, SINGLE, ECCENTRIC
GRAINING MACHINE



You have only to use a Zenith to know why. The many exclusive features and a consistent performance record have given the Zenith its enviable reputation. No lithographer has ever bought any but Zeniths after using his first Zenith Plate Graining Machine.....

We Buy and Sell all makes
of Lithographic Presses

ASK FOR THE LIST OF ZENITH USERS

ZARKIN MACHINE COMPANY

335 East 27th Street New York, N. Y.

Manufacturers of ZENITH . . . The Only Gearless Single Eccentric Graining Machine



It's the Top
in
**OFFSET
BLACKS**

HAVE you received our descriptive folder which illustrates and tells you all about this new development in Offset Blacks?

Sinclair and Valentine Co.

Makers of



FOR ALL
PRINTING PURPOSES

PULP AND DRY COLORS
VARNISHES AND DRYERS

11-21 ST. CLAIR PLACE

NEW YORK, N. Y.

Main Office and Factory

BALTIMORE
BOSTON
JACKSONVILLE

CHICAGO
SEATTLE
DALLAS
LOS ANGELES

PHILADELPHIA
DAYTON
SAN FRANCISCO

Service Branches

Check this ✓



FAIRNESS

forms the basis of your own code of ethics and upon it all successful business enterprises have been built. The steady growth of this company is proof that we are still serving the majority of the first users of Ideal Rollers. This is because we have endeavored to render helpful cooperation at all times and have appreciated and respected the viewpoints of our customers.



QUALITY

in the finished product is important to you as a lithographer or printer. It has helped create the prestige your organization has earned and is a builder of repeat business. We, too, enjoy a generous share of repeat orders from satisfied users of our products, for the reason that we have always insisted upon excellence of workmanship throughout their manufacture.



SERVICE

has been termed an overworked word, but call it what you wish, its true application is a business asset. We have an appreciation of your problems here, which is evidenced in the efforts we are constantly making in our plant to give you better rollers for your purposes at the time you need them. Convenient sales and service stations are located in the principal cities.

Check these salient points and you have the reason for wholeheartedly endorsing complete Ideal Roller equipment.

IDEAL ROLLER & MFG. CO.

CHICAGO • NEW YORK



The Trend . . .

is definitely to Miles Machinery Company. The number of new installations and repeat orders on plate making equipment indicates this. Here is the reason for this trend: - - simple, sturdy equipment free from all unnecessary gadgets, and well serviced.

•
Where can you buy more?

•

Miles Machinery Company

18 East 16th Street
New York City

ZINC AND ALUMINUM PLATES

Ungrained—Grained—Regrained

SERVICE PLUS QUALITY

Largest in the World

LITHOGRAPHIC PLATE GRAINING CO.
OF AMERICA, INC.

41-43 Box St. BROOKLYN, N. Y.

Phones: Evergreen 9-4260
4261

We make a specialty of graining glass.

MOLLETON

SIX GRADES IN STOCK AT ALL TIMES — Including the
Best Qualities of Both Domestic and Foreign Manufacture

ROBERTS & PORTER, Inc.

ESTABLISHED IN THE LITHO SUPPLY BUSINESS OVER FORTY YEARS

• • •

NEW YORK

100 LAFAYETTE STREET

Telephone: CANal 6-1646

CHICAGO

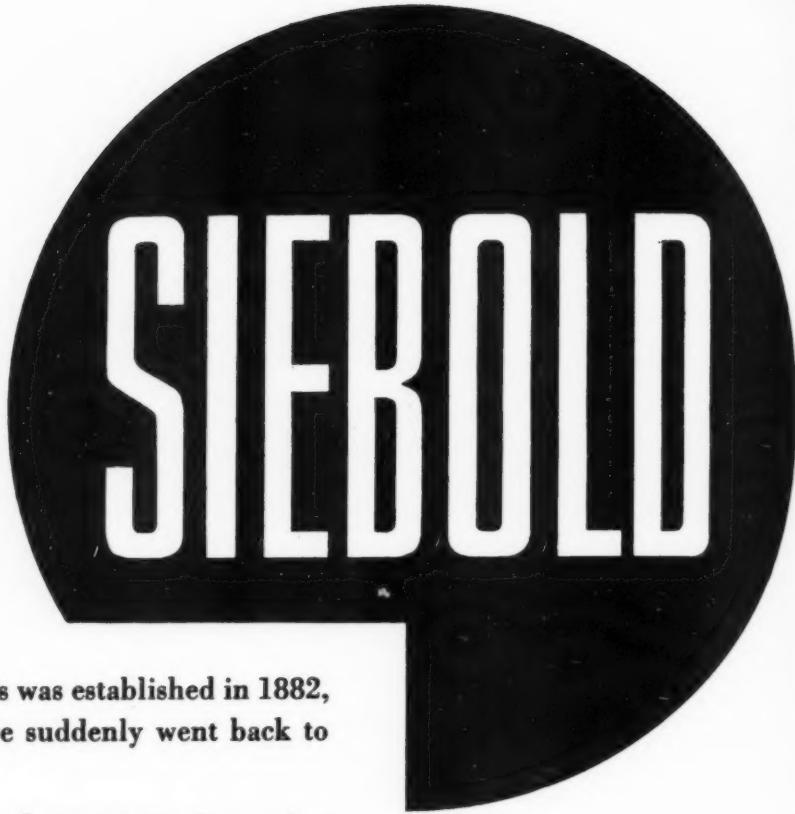
402 S. MARKET STREET

Telephone: WAbash 6935

Lithographed on Montgomery Offset, Cravenette Finish

W. C. Hamilton & Sons

**A LOT CAN HAPPEN IN
FIFTY THREE YEARS**



The world has changed so much since Siebold's was established in 1882, that none of us would know how to act if we suddenly went back to those days.

But some things never change. 53 years of experience in serving the lithographic industry have not altered our original principle of offering the highest quality and finest service to every customer.

Every ink, every lithographic product we handle is backed by our own reputation. Offset Black, which has for 30 years been regarded as more or less of a problem, is no problem to us. We will gladly have our representative call and give you full details on the various Blacks we manufacture.

Siebold's roller department is fully equipped to supply your wants such as Smooth and Grain Leather Rollers, Moleton, and Muslin Covers, also full selection of Hand Rollers, both Rubber and Leather for transferers and prover's use. These are of our own manufacture and our 53 year old reputation is back of every one.

*Supply price list and Offset
Specimen Book upon request*

J. H. & G. B. SIEBOLD, INC.

Lithographer's Supplies

47 WATTS STREET, NEW YORK, N. Y. *Phone WA lker 5-9474*

OFFSET BLACKS • COLORS • SAFETY INKS • ROLLERS • MOLETON • DAMPER COVERS • RUBBER BLANKETS

The PHOTO-LITHOGRAPHER

PUBLISHED IN THE INTERESTS OF LITHOGRAPHERS TO INCREASE SALES EFFICIENCY & QUALITY

VOLUME 2

NOVEMBER 1935

NUMBER 9

EDUCATIONAL COURSES OPEN

Two of the country's most important graphic arts areas inaugurated the photo-lithographic industry's second year of educational activity last month, when the New York Photo-Lithographers Association opened courses in selling photo-lithography, in layout and costing and estimating, at the Park Central Hotel, on October 22nd, and the Philadelphia group followed with an opening four days later.

In both instances an enthusiastic response was accorded the open invitation extended to all firms engaged in the lithographic industry to send members of their staffs to attend the sessions. This is a radical departure from last year's program, when participation in the educational program was limited to members of local photo-lithographic groups. This year, however, there was an urgent demand from non-members for guidance along the path of sane selling, costing and estimating.

In New York an open invitation to attend the first general session was advertised in daily newspapers. Lithographers, printers who have already installed or are contemplating the installation of offset equipment, and buyers heeded the call. In many instances four and five staff members of a single organization attended the meeting.

Walter E. Soderstrom, executive secretary of the National Association of Photo-Lithographers, presided at the New York meeting. As an introductory gesture he presented his audience with a rapid fire review of conditions in the photo-lithographic industry before the association was formed and conditions today. The educational program, he pointed out, was only one of the factors the association is bringing into play to accomplish its eventual aim—stabilization of the industry and the realization of a sane competitive condition.

In the course of his address, Mr. Soderstrom pointed out that the association was adopting a long range point of view, in that it was exerting every effort to show the way to non-members of the organization as well as members, for the welfare of all in competition is at stake.

J. Ross Pigott, Acme Photo-Offset Corp., president of the New York association, emphasized the desire of his group to spread knowledge as extensively as possible. He declared that the assertion have frequently been made that such activities "were making it easier for competition".

To a certain degree this is true, he said, but in the final analysis, any benefits derived from a broadminded viewpoint were bound to react to the best interests of all. He cited as

one of his organization's main objectives the expansion of the photo-lithographic market.

Several of the instructors who will guide the selling, layout and cost and estimating courses also delivered brief talks on the subjects assigned to them. Ed. Mayer, Gray Photo-Offset Corp., one of the selling instructors, pointed out how estimators and salesmen can work hand in hand with the promise of more orders and more profitable business. He declared that this angle of photo-lithography will be covered in the course. He also cited the necessity for a specific knowledge of direct mail advertising on the part of lithographic salesmen, as well as what Mr. Mayer termed the "mysteries of offset".

William Wolfson, Ardlee Service, drew an effective analogy between fine food delicacies served sloppily and a meaty, printed sales message poorly presented. He declared that a knowledge of copy and layout is frequently an invaluable opening wedge for the salesman who wishes to contact an account he might otherwise have difficulty in reaching.

Mr. Wolfson will preside with Frederick Ehrlich over the course in layout and design. The latter also discussed the scope of the course. He made mention of several basic design motives and illustrated each graphically on a blackboard. Taking three copy samples, Mr. Ehrlich jotted down each in the most obvious layout fashion, and then proceeded to demonstrate how the sales messages could easily be made more effective by modeling the layout on some definite balanced design theory.

Other speakers were Benjamin Aaronson, accountant and attorney, who will be one of the lecturers in the cost and estimating class. He stressed the "profit objective" of all engaged in the lithographic industry and pointed out that profits are not possible unless an accurate knowledge of production costs and other expenses exists.

J. J. Rockwell, Sackett & Wilhelms Lithographing Corp. closed the meeting with a discussion of quality selling and the need for ingenuity in suggesting new applications of lithography to prospective buyers. He repeated the frequently heard assertion that the intelligent salesman must sell "what lithography will do for the customer", rather than the mechanical process itself.

All sessions of the New York educational courses are to be held on successive Tuesday nights. In Philadelphia, Friday is the selected night.

THE PHOTO-LITHOGRAPHER

THE PHOTO-LITHOGRAPHER

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ADVERTISING RATES

Advertising rates made known on application. Closing date for copy, the fifteenth of the month previous to the date of issue.

SUBSCRIPTION RATES

Three dollars per year in the United States
Four dollars per year in Canada.
Single Copies: 25 Cents

Address All Communications to

WALTER E. SODERSTROM
1776 Broadway, New York, N. Y.
Telephone: Circle 7-4948

LITHOGRAPHY AS AN AID TO

By J. K. Mason

NATIONAL BROADCASTING COMPANY

Since the comparatively recent advent of the spoken word in advertising, many voices, including those of the printer and lithographer, have been raised to oppose it on the grounds that it has taken revenue away from them. This was to be expected. The larger the mountain the harder it is to see around it.

The purpose of this article is to help producers of the printed word to gain a larger view of the ramifications of radio, to show them to what extent it has effected them and to indicate the potentialities for increased business it holds for them in the future.

Radio is entertainment and must be promoted as such. A large part of the work of NBC's Merchandising Department consists of constant and intensive study of radio campaigns and the development of methods to merchandise the programs of its clients. The ways by which a program may be merchandised are unlimited but what may be termed basic methods may be narrowed down to about twenty. We have always recommended that our clients use as many of these basic methods as possible. There is no question but that a program must be thoroughly merchandised if an advertiser is to get the fullest return from his expenditures. More than 90% of NBC clients do merchandise their programs and for the merchandising minded lithographer plenty of opportunities exist to work with these and other users of radio and to profit thereby.

Every year radio advertisers use millions of pieces of direct mail, booklets, catalogs, special portfolios, counter and window displays, outdoor posters and car cards, all in an endeavor to bring their programs to the largest possible listening audience.

Leading advertising executives point out the necessity of employing the printed word as an accessory to radio advertising. Ralph Starr Butler, vice-president in charge of advertising for General Foods, brings home the point forcibly when he says:

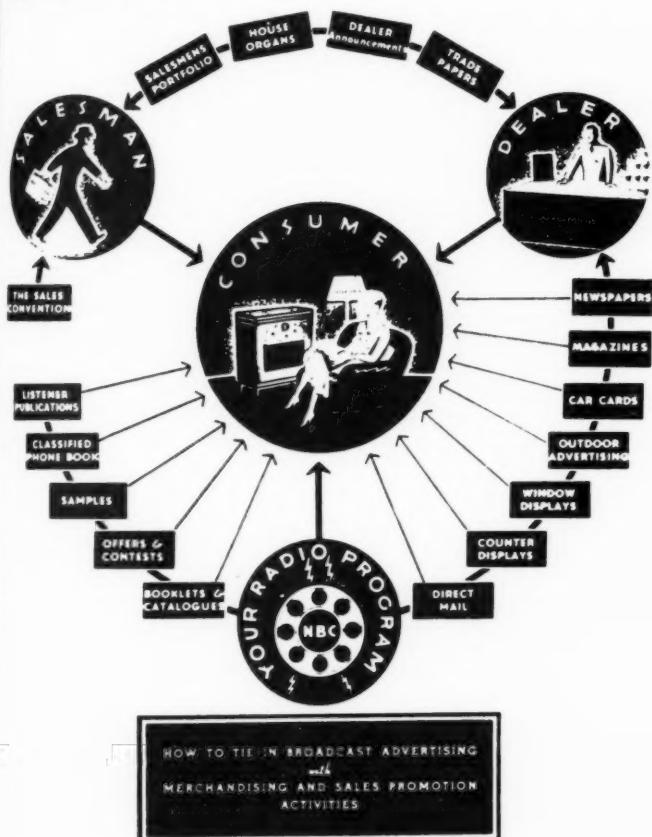
"One of the most oft-repeated statements inflicted on us since radio became an advertising medium is that 'a program is worthless without radio listeners.' The triteness of the saying does not destroy its truth. There is no circulation guarantee on the air; the advertiser must guarantee it for himself. If his program is to sell his product, he must sell his program. For that reason, the Maxwell House Show Boat program was, as the awkward saying is, completely merchandised in advance—to the General Foods sales force, to the grocery trade and to the consumers of radio programs and coffee."

D TO BROADCAST ADVERTISING

Letters, salesmen's portfolios and store displays have been among the tie-ups which played their part in assembling audiences for the well known Show Boat program.

In order to graphically portray the varieties and extent of the merchandising methods used by its clients, the National Broadcasting Company designed a "Merchandising Road Map" which clearly illustrates basic merchandising methods. There are as many forms of supplementary promotion of radio programs as there are possible appeals to the ears of potential customers.

We reproduce this "Merchandising Road Map" here and in the data below we take the interested lithographer on a tour of stops enumerated, so that he may see at first hand the extent to which lithography and printing are employed by radio advertisers.



BOOKLETS AND MAILING PIECES

An outstanding example of aggressive merchandising of a radio campaign was recorded by the Du Pont Cellophane Company, featuring Emily Post, authority on etiquette and good taste in the home. A giant sized booklet of eight pages, printed in green and black, presented a word and picture story of the program. Quantities of the booklet were given each salesman to be handed to selected groups of customers.

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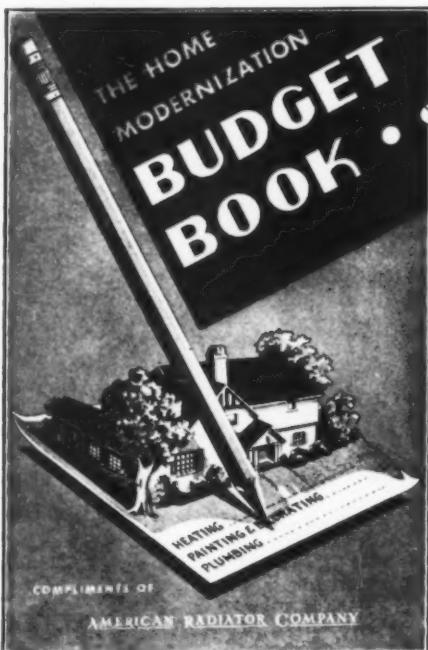
LITHOGRAPHY AS AN AID TO BROADCAST ADVERTISING

Cities Service Company in support of its popular radio musical program, offered a budget book as well as various booklets and maps for motorists. The record shows that during last year 250,000 of the budget books were distributed to listeners.

Northwestern Yeast Company offered a booklet on the "Art of Making Bread." Thousands were sent to listeners every month last year.

One of the key activities of American Radiator Company, in connection with its broadcast on modernization, was the distribution of the "Home Modernization Budget Book," which listed 651 ways in which to modernize the home and explained the Federal Housing Act and how American Radiator was participating in the program.

Johns-Manville likewise tied-in the whole modernization movement with its radio program. In this instance, too, the advertiser offered free of charge a modernization book. This was a 24-page edition, telling how every part of the home might be remodeled.



Continental Oil Company's program featured a Tony Sarg book, prepared by the famous illustrator and artist. The book was given away at all Conoco gas stations. Mr. Sarg spoke on the opening program and this fact heightened interest to the point where approximately one month after the radio series was under way, 210,000 of the books were mailed out. Requests kept pouring in subsequently at the rate of 5,000 a day.

On the outstandingly successful Carnation Contented Hour, booklets were offered listeners from time to time. Every step of this activity is planned well in advance to the end that the consuming public as well as everyone connected with the Carnation Company is conscious of the show on the air.

Chicago's Palmer House likewise turned out a winner in the form of a booklet offered to listeners on its program featuring Floyd Gibbons. The volume of requests became so heavy that 14 girls were put to work to handle the job. The booklet was entitled, "Things You Want to Know in Advance of Your Trip to A Century of Progress."

The instances cited here are simply taken at random from the merchandising plans of radio advertisers. There are dozens of others who have employed and who are employing the use of booklets and similar printed products both as advance notices of programs to come and as offers to listeners who request them.

Not long ago a well known merchandising expert summed up the merchandising problems confronting the radio advertiser as follows:

First, to merchandise the product as he would when it is advertised in any other medium; and second, to merchandise and publicize the entertainment itself.

DIRECT MAIL

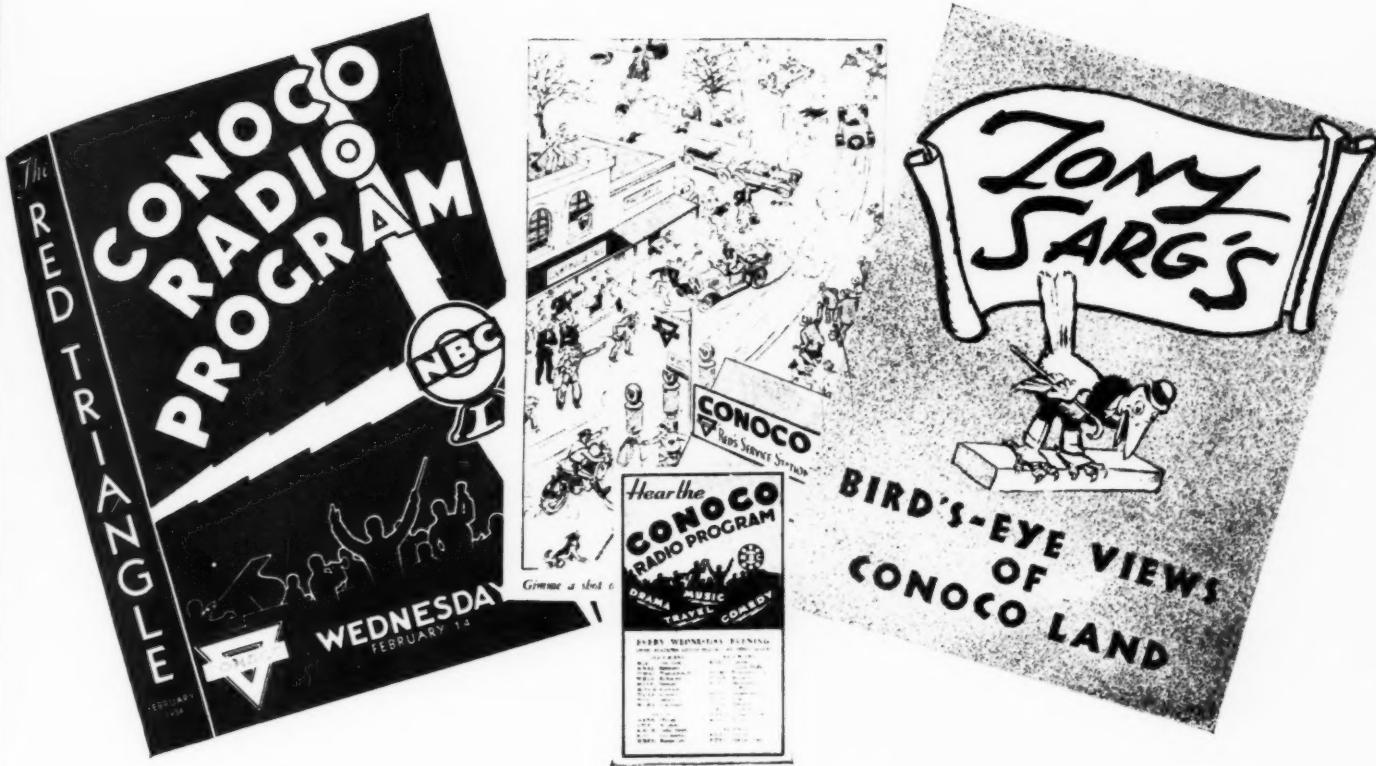
A bangup send off for a new program on the air or announcements of new features on an established program are of inestimable importance in the successful execution of a radio campaign. In this connection, great stress is placed on the broadside which is mailed to dealers, calling the retailers' attention to the advertiser's plan. This was effectively illustrated in the inaugural of the Jack Frost Melody Moments program first introduced in 1929.

Discussing the plans for this event, W. G. Hildebrant, president of the Gotham Advertising Company, says:

"The weakness of many advertising campaigns is to be found in the disproportionate attention given to the consumer. The dealer, who is a vital link in any campaign, is frequently neglected. This is just as true of radio as it is of advertising in print."

"To spend all the money that goes into any widespread campaign such as a radio network expenditure makes mandatory, is wasteful when adequate merchandising of the campaign through the dealer is neglected. I am therefore glad to outline our attitude on merchandising in connection with radio broadcasting."

"The Jack Frost Melody Moments program serves as a good example. We promoted this program to our clients' trade quite a period before the inaugural performance in 1929. Included in the merchandising efforts was a giant



broadside profusely illustrated with action photographs of the talent; extensive mailings to all branches of the distributing structure; large scale store identification hookups which made it clear to the dealer personnel, as well as the store patrons, what an outstanding event this program was to be.

"The program's merchandising activities have been maintained unceasingly. Among other things, thousands of dealers are reached in advance of each program by direct contact and by mail."

RCA Victor followed the same procedure when it introduced the Louis McHenry Howe and Walter Trumbull Sunday night series. Two weeks before the opening broadcast jumbo telegrams were mailed to dealers all over the country asking them to listen in on the "sales convention on the air" which took place four days later. RCA Victor advertising and merchandising plans were outlined over a coast-to-coast hookup. A few days before the consumer series went on the air, special broadsides were mailed to all dealers informing them of the features of the Sunday night series.

Then came another broadside follow-up which dealers were asked to circulate among their employees and ultimately to post at a prominent point for customer perusal. Tying in with the program itself after its inaugural, thousands of addi-

tional printed and lithographed pieces were used, including special salesmen's portfolios, World Fair posters and 24-sheet billboard posters for local dealer showings.

Most other well known radio advertisers have likewise used direct mail tie-ins. "One Man's Family," for example, sent a weekly sales message to salesmen, brokers, and jobbers, stressing the salient features of the program. A spectacular broadside was also mailed out. This was a two-color job, measuring 9 x 24 inches when opened. It exploited the well merited popularity of the program and urged listeners to follow the fascinating picture of everyday life in a typical American home.

To 10,000 dealers and a list of consumers obtained through a previous broadcast series, the makers of Father John's Medicine sent an advance notice of their most recent program, "Gems of Melody." In the form of a picture post card it showed the RCA Building, NBC's new home in Radio City, from which this program emanated. The address side carried a reprint of a newspaper item describing the program.

As a result of its radio campaign Welch's Grape Juice Company boosted its sales 300 per cent in 13 months. The campaign was carefully bolstered by well planned tie-in merchandising which included a giant broadside sent to

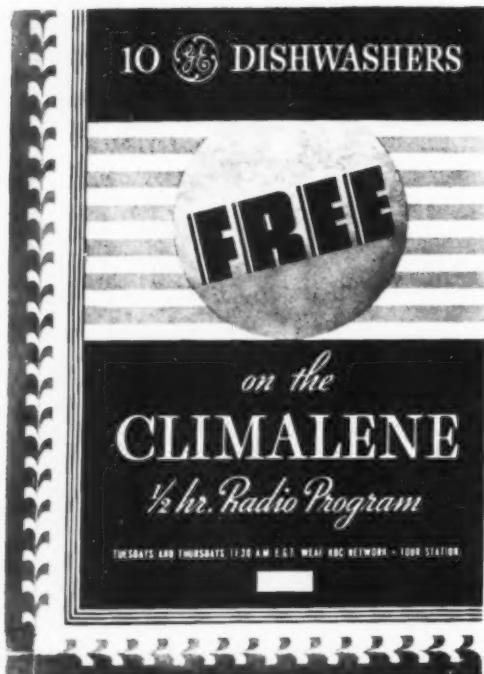
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salesmen, jobbers and retailers, together with several other sales aids.

The day before its first "Hall of Fame" program went on the air, Lehn & Fink sent out jumbo telegrams, signed by Katherine Hepburn, the first night star, to 1900 leading druggists throughout the country. The recipients were urged to be at their radio sets the following night. Subsequently, hundreds of thousands of four-page folders giving the entire list of artists and program dates were sent to all dealers for distribution over the counter and for enclosing in packages. The folders were likewise enclosed in all Lehn & Fink mail. As a result of thorough merchandising, the program boosted Hind's Honey and Almond Cream, Pebeco Toothpaste and Lysol Disinfectant sales about 25 per cent.

Radio's only 30-minute morning musical show, sponsored by Climalene, brings into play a host of lithographed and printed sales aids. Since grocers represent Climalene's sole retail outlet, the sponsor began to sell its dealers the idea that here was an appealing program that would produce sales for them. A carefully planned direct mail campaign was launched, featuring messages that were appealing and exciting and out of the ordinary. Then, a tie-up was arranged with the General Electric dishwasher division, which resulted in the distribution of 100,000 pamphlets about the broadcast within one month. Another 150,000 pamphlets were handed out to direct consumers by grocers. The pamphlets told the buyer not only the Climalene story, but GE's as well.



Every one of Climalene's direct accounts received a new story about the broadcast every month. All types of direct mail were sent out in a continuous stream to consumers and to the trade. The motive behind this tie-in activity is explained by Edward T. Caswall, Climalene advertising manager, as follows:

"We intend keeping two things in mind: merchandising our program to grocers and wholesalers, and to the lady who opens her purse strings to buy her package of Climalene. We cannot afford to let her forget about it. We insist that our listeners get the habit of listening to our program. We have, we believe, hundreds of thousands of habitual listeners now."

Mr. Caswall offers the following advice to radio advertisers:

"Devote a definite part of the original appropriation to be spent in just one way, by merchandising your story to dealers and consumers as quickly as possible in one grand effort to get as many listeners as possible as quickly as possible. It's spending money, but it's spending money in the best way."

POINT OF PURCHASE DISPLAYS

Point of purchase advertising, always a lucrative field for lithography and printing, is extensively used as a tie-in factor with radio merchandising. Arthur Sinsheimer, director of radio for Peck Advertising Agency, well known sales counsel, declares that the merchandising of the broadcast is an even more important factor in the movement of goods toward the consumer's home than the actual planning and producing of the program itself.

His organization makes liberal use of point of purchase displays in pushing the radio programs of its clients. Show cards, display pictures and folders attracted so much interest to "Little Miss Bab-O's Surprise Party" broadcast that even in the first week on the air sales jumped considerably.

"Sweetheart's Melody Programs" tells a similar story. Sales rose and Mr. Sinsheimer attributes the success of the radio effort to the fact that a separate budget had been formulated for Merchandising the broadcast. And the same story can be told for the Van Heusen program, the I. J. Fox Fur Trappers, the McCoy Laboratories; Lefto-Lac; Grunow radios and refrigerators; and other activities that came out of the Peck Agency.

The Pebeco Tooth Paste, Lysol Disinfectant and Hinds Honey and Almond Cream program, referred to above, also employed point of purchase displays to a liberal degree. Inasmuch as each week the "Hall of Fame" featured a different star, the window and counter display cards had a calendar pad attached calling attention to next week's star and this week's specials.

Robert W. Briggs, advertising manager, Standard Brands, Inc., cites the effectiveness of point of purchase advertising as

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a tie-in for the "The Baker's Broadcast," Joe Penner's vehicle to fame. In outlining his merchandising program, Mr. Griggs states:

"The baker wraps in his packages attractive inserts announcing the coming broadcast, to remind the housewife to listen in. These inserts are supplied by Fleischmann at a nominal price.

"He is supplied with colorful, attention-getting window and wagon posters, one for every broadcast. The posters are contained in a special calendar which also gives the list of featured products for each month.

"Attractive window displays of the featured product each week attract passersby, and remind them that the baker sells the products they hear about on the radio.

"Inviting counter cards and displays of a variety of breads and cakes are also an important feature of 'The Bakers' Broadcast' tie-up plan."

The currently popular "Tony and Gus" program, sponsored by General Foods, likewise employs striking displays as a point-of-purchase tie-in. Frank Smith, associate advertising manager, Post Toasties-Post's Bran Flakes Division, General Foods Corporation, attributes the success of this program in winning a large audience of listeners-in to the intensive merchandising activity that was launched.

"Results to date again prove our contention that the shortest distance between two points—program acceptance and sales results—is via intensive merchandising activity of the radio program," he says.

Among the chief aids employed by General Foods in this campaign were a Post Toasties window poster, striking counter and window displays, blotters sent to important list of customers, series of post cards describing the program sent to field sales organization, a special "Plan Book" outlining the entire sales campaign, over the counter folders and large display posters.

There are numerous other instances of other radio programs so well merchandised by point of purchase displays that the broadcasts have become bywords in the American home. Sinclair's Minstrels appeared in thousands of retailers' windows throughout the country. The Maxwell House Showboat cast's appearance became as well known to radio audiences as the voices they heard over the air, thanks to lithographed window displays everywhere.

Lambert Pharmacal Company produced a three-dimensional Grand Opera counter display which was lithographed in 14 colors, measuring 21 inches high by 13½ inches wide. Accompanying the display went a window streamer, 12½ inches by 17½ inches, also lithographed. Borden featured Beatrice Lillie using 112,500 posters, 2,000,000 leaflets and 150,000 stickers.

All of the displays mentioned and countless others contribute impressive evidence on the size of the market lithographers serve as a result of radio advertising.

CAR CARDS

That universally recognized medium, car card advertising, with which lithographers and printers are so well acquainted, has also been extensively used in merchandising the radio program.



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The printed placard that gazes down on you as you ride in the subway, elevated train, surface car or bus, works 24 hours a day, every day in the week. Brevity tells a potent sales story. Most city people hurry, but car cards catch them on the run.

Lee Bristol, vice-president of Bristol-Myers, Inc., stresses the value of car cards as accessories to the radio merchandising program. Other users of time on the air likewise direct the attention of the multitude of public vehicle riders to their radio broadcasts.

MISCELLANEOUS

Special offers to listeners have brought broadcast sponsors valuable evidence to consumer interest. And at the same time the lithographing or printing of "give-aways" have brought a tremendous business volume to producers of the printed word.

Within one month after the offer was announced, approximately 60,000 requests were received by the Jeddo Highland Coal Company for the set of six book plates based on its Don Quixote series.

The NBC records of offers and contests reveals many illuminating facts proving the pulling power of radio for special pieces of printed matter of one kind or another.

A veritable "Blue Book" of American industry is reflected in the following list of radio advertisers who distributed to listeners material which lithographers produce:

AMERICAN RADIATOR COMPANY—*Budget Book*
ARMOUR & COMPANY—*Contest*
B. T. BABBITT, INC.—*Booklet*
CARLSBADT PRODUCTS CO.—*Booklet*
CARNATION CO.—*Booklet*
CITIES SERVICE CO.—*Budget Book and Grantland Rice Book*
CONTINENTAL OIL CO.—*Maps and Folders for Trips*
COOK, THOMAS & SON—*Travel Booklets*
R. B. DAVIS COMPANY—*Cookbook*
EDUCATOR BISCUIT CO.—*Club Membership*
FRIGIDAIRE CORP.—*Lithography of Ship*
GENERAL FOODS CORP.—*Booklets, Photographs, Receipts*
GENERAL MOTORS CORP.—*Booklet*
GERBER PRODUCTS CO.—*Picture of Baby*
GULF REFINING CO.—*Road Map, Comic Sheet*
HEALTH PRODUCTS CORP.—*Vitamin Chart*
HEINZ, H. J. CO.—*Party Bulletin*
HORLICK'S MALTEN MILK—*Booklet*
JOHNSON, S. C. SON, INC.—*1935 Calendar*
METROPOLITAN LIFE INSURANCE CO.—*Exercise Charts*
DR. MILES LABORATORIES, INC.—*Calendar*
OCCIDENTAL LIFE INSURANCE CO.—*Budget Book*
PACKARD MOTOR CAR CO.—*Booklet*



PEPSODENT CO. (FRANK BUCK)—*Club Membership*

PILLSBURY FLOUR CO.—*Cookbook*

PROCTOR & GAMBLE CO.—*Stamp Club, Booklet*

QUAKER OATS CO.—*Club Membership*

RALSTON PURINA CO.—*Consultation Chart*

STANDARD BRANDS, INC.—*Brochure, Booklet, Calendar*

TEXAS CO.—*Map*

WANDER CO.—*Club Membership*

WARNER, WM. R. CO.—*Booklets*

WELCH'S GRAPE JUICE CO.—*Portrait Calendar, Booklets*

WHEATENA CORP.—*Booklet*

WOODBURY, JOHN H.—*Booklet*

Twenty-five of the large advertisers used Salesman's Portfolios, thirty-three used Dealers' Broadsides, ten used Sales bulletins, twenty-nine used House Organs, seven used car cards, eighty-nine used window displays, forty-six used Counter Displays, eleven used Poster Stamps, fourteen used Booklets distributed through dealers, thirty-three used envelope stuffers and package inserts, seventeen used direct mail, fifty-eight offered booklets, twenty-six offered the artists' photographs, and three used travel maps.

Perhaps the most convincing evidence of what advertisers themselves say about the necessity for tying up radio programs with supporting merchandising activity was recorded at a national convention of advertisers, when NBC asked the following questions:

1. "Do you believe broadcast advertising programs should be promoted in newspapers, magazines, trade papers, house organs, direct mail, billboards, point-of-sale displays, car cards, etc.?"

95.8 per cent of those who voted said "Yes."

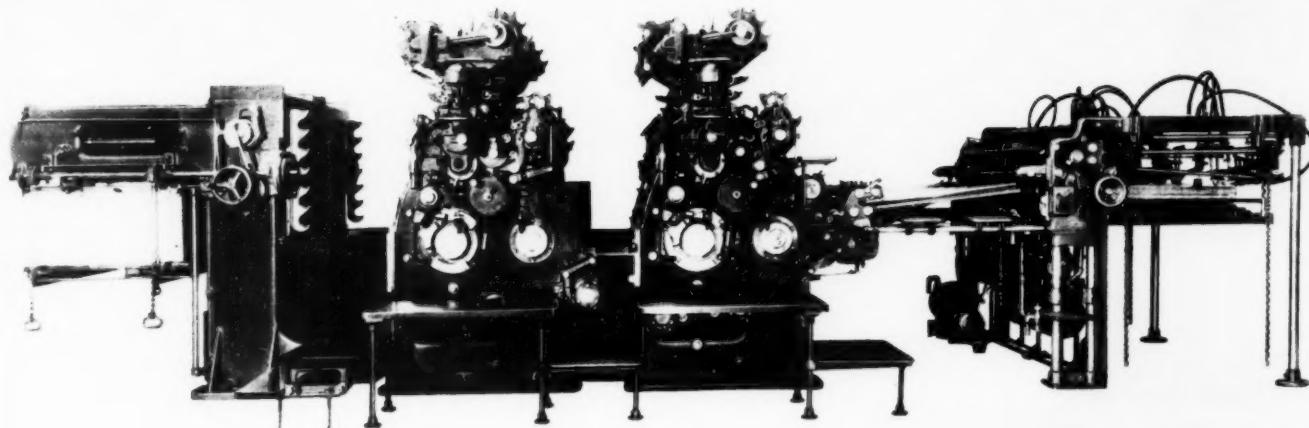
2. "Do you favor the promoting of a program in advance of its going on the air?"

93.2 per cent answered "Yes."

These preponderantly lopsided percentages in favor of properly merchandising radio programs are indicative of an increasing appreciation for that type of sales strategy regarding which we previously quoted Mr. Caswall. A program without listeners is worthless. The obvious necessity for promoting interest and assuring a listening public thus results in a rich market for lithographers.



Three Reasons Why



MIEHLE TWO COLOR OFFSET PRESS - UNIT CONSTRUCTION

THE MIEHLE OFFSET PRESS

Is An Outstanding Buy

The
Miehle
Offset Press

POWERED BY
KIMBLE
ELECTRIC MOTORS



- **QUALITY WORK** . . . The result of ample and uniform ink distribution . . . Accurate register at varying speeds, since each sheet is registered while at rest.
- **PERFORMANCE** . . . High sustained speed — greater productive possibilities. Both single and multi-color presses are fast, consistent producers. Owners' records prove these facts.
- **UNIT CONSTRUCTION** . . . Provides complete interchangeability of parts, plates and jobs on presses of the same size. Since each unit is the same, pressmen can readily operate either single or multi-color presses.

SIZES AND SPEEDS

No. 69-46x67½ 4100 per hour in accurate register
No. 57-41x55½ 4500 per hour in accurate register
No. 44-29x43 5000 per hour in accurate register

MIEHLE PRINTING PRESS & MANUFACTURING CO.

CHICAGO NEW YORK



fancy finishes for modern offset lithography



Demand for fancy finishes in Offset papers is rapidly increasing. The added character that a fancy finished paper gives to a printed job is now recognized by leading lithographers and buyers of printing.

LEXINGTON OFFSET, in its *new* brilliant white in standard and four attractive fancy finishes and India tint provides the medium for distinctive offset-lithographing in the production of advertising literature, hangers, calendars, posters and box tops. It's ideal for Photo-Offset work.

LEXINGTON OFFSET, is surface-sized, free from fuzz, lays flat and is *trimmed square*—truly an outstanding offset paper for close register printing and *faithful* reproduction. Stocked in standard sizes and weights by leading paper merchants. Special sizes and weights made to order.

Please address requests to Sales Dept. N.

INTERNATIONAL PAPER COMPANY

220 East 42nd Street, New York, N. Y.

Branch Sales Offices: ATLANTA • BOSTON • CHICAGO • CLEVELAND • PHILADELPHIA • PITTSBURGH

For FAITHFUL REPRODUCTION

LEXINGTON OFFSET
"An INTERNATIONAL Value"



CONGRATULATIONS

"The recent annual meeting of the Harris Seybold Potter Company held at the company general offices in Cleveland, was productive of several promotions which will, without question, be of considerable interest and satisfaction to friends in the trade of the men concerned.

J. W. Valiant and Wm. Guy Martin, long associated with the company, are receiving well deserved congratulations upon their elevation to higher offices in their organization. Valiant, Vice-President and Manager of the Eastern Sales District, with offices at 330 West Forty-Second Street, New York, was elected to the Board of Directors of the company; while Martin, Manager of the Western Sales District, with offices at 343 South Dearborn Street, Chicago, was honored with a Vice-Presidency.

Both men are well and favorably known in the Graphic Arts world and, according to H. A. Porter, Vice-President in Charge of Sales of the company, richly deserve the preferment which has been accorded to them. "The services of these two men," observed Mr. Porter, "have been of the highest type and it is solely on the basis of their exceptional ability and loyalty that they have been given advancement with our company which they richly deserve."

ADVERTISE IN THE PHOTO-LITHOGRAPHER

Gradation in Halftones — Sharpness in Line — With **HAMMER offset FILM**

This film produces dense negatives with full clarity in line reproduction. In halftones, it renders a scale of gradation from deepest shadows to brightest highlights. The same emulsion may also be had on glass.

Send for trial package

Other HAMMER quality materials include:

Medium Commercial Ortho	Medium Commercial
Extreme Contrast	Super Process
Slow	Process

Matte surface or non-halation backing on special order.



HAMMER DRY PLATE CO:

3547 Ohio Avenue,
St. Louis, Mo.

161 West 22nd St.,
New York City.



Your Sample Book Is Ready

ASK FOR IT!

MILTON PAPER COMPANY, Inc.

119-125 West 24th Street, New York, N. Y.

Tel. WAtkins 9-6721

For Best Results

ECONOMY AND SIMPLE OPERATION

USE
CONTRASTO



PROCESS FILMS

SHARPNESS AND DENSITY

NEGATIVE PAPERS

PURE WHITE AND CLARITY

STRIP FILMS

QUALITY OF WET PLATES

Write for Information to

POLYGRAPHIC CO. of AMERICA Inc.
Film Division 310 E. 45th St., New York, N. Y. 14 E. Jackson Blvd., Chicago, Ill.



LITHO REDUCOL
INCREASES DISTRIBUTION & COVERAGE...STOPS TACKING
PREVENTS CRYSTALLIZATION

Made Expressly for

LITHOGRAPHIC PRINTING

Not just another compound, but scientifically developed exclusively for litho and offset inks, LITHO REDUCOL is ideal for multi-color and over-lapping runs. It gives a quick-drying non-crystallizing surface that "takes" additional colors perfectly and without loss of time. It adds life, sparkle and depth to any color, and prevents offsetting.

Try This NEW PRODUCT at Our Risk!

Order any reasonable quantity of OFFSET REDUCOL, for trial, with the distinct understanding that the charge will be completely cancelled if you are not enthused over results. The price, in 5 lb. cans, is 75 cents per lb. In 30 lb. shipments, 65 cents per lb. You take no risk in ordering any Indiana Chemical product!



INDIANA CHEMICAL AND MANUFACTURING COMPANY

517 SO. ALABAMA STREET

Indianapolis, Indiana

THE PHOTO-LITHOGRAPHER



COURTESY MEN'S WEAR

In many instances work submitted to us for reproduction contains clippings from various printed sources—each printed in a definite size of type. Emphasis may be put on an insignificant portion of the layout to cause an incongruous effect. Use a uniform face of type wherever possible, or at least a simple variety.

Where the expense of typesetting is an item, consider typewriting. With some practice you can "justify" or even up your right-hand margin as well as the left one. The use of Vogeltype Paper is recommended for justifying typewritten copy since there is no uneven spacing between words, and it is only necessary to type once. We advocate the use of typewritten matter in justified form because it appears concise and neat, is easier to fit into a layout, it has the appearance of type-set, and it is inexpensive.

When using pictures cut from printed pieces, try to avoid those with shading or "screen" unless the dots which comprise them are comparatively large and clear. Strange as it may seem, a freshly printed, clean-cut newspaper halftone (photograph) is better offset copy than a magazine photograph because the dots are large and clear in newspaper screens. In using illustrations it is important to determine the proper size for reproduction. Too often we note a large, unimportant picture was pasted on a layout, barely allowing room for much more important type material. The convenience of pasting all copy material on the same sheet, obviating calculations and the expense of "strip-ins" probably is the reason for such copy submitted. But in preparing a layout, first determine relative importance of the pieces of copy; next arrange them logically and artistically; and though enlargement or reduction of some sections may be found necessary, the time spent in planning and the slight cost of additional camera work, will result in a more effective and a more attractive piece.

Unless experienced, do not attempt elaborate or unusual layouts. Mount pieces of copy squarely. The tendency to turn or twist copy to make it fit a narrow space should be avoided. Allow as much white space as possible between areas of matter.

HINTS ON LAYOUT & PASTE-UP

By William Wolfson

ARDLEE SERVICE, Inc.

In our work at Ardlee Service, Inc., we urge those who are so inclined to prepare their own layouts. By so doing, they gratify their own tastes and save on creative fees.



There are many devices that can be employed in pasting up copy. You can get along with a razor blade, ruler, rubber cement and graph paper. The latter has blue lines which do not reproduce. These lines serve as guides in pasting down copy. They also facilitate centering your work; merely count off the number of spaces on either side of your copy. Secure your rubber cement at art supply stores. In applying rubber cement, remember that the object is to coat the back of each piece evenly. Lay the piece to be treated on a clean sheet of scrap paper. Then coat with one or two strokes. If too much cement is used it makes your work untidy. Be careful not to get the cement on the face of the copy when applying it or when pasting down the piece. If you do, especially on typewritten material, newspaper copy or fresh typesetting, the copy is marred or ruined when you attempt to remove the surplus rubber cement.

The advantages of rubber cement are that copy can be manipulated into the desired position when pasted down. Copy can also be stripped off in case of an error or where another arrangement is desired. Then, too, the pasted down copy does not curl or wrinkle. Be sure and remove all rubber cement around the edges of pasted down copy. Although it appears transparent at the time, the sticky surface rapidly accumulates dirt and turns black. Such unwanted cement is best removed by means of a wad of hardened or clotted rubber cement. Care should be exercised. Other pencil marks or dust stains can be erased with ordinary artgum secured at any commercial stationery store. All eraser leavings should be whisked up with a piece of soft cloth or a duster.

Difficulty is encountered with fresh press proofs. The ink smudges on handling. Dust over with talcum powder and wipe off with a bit of cotton. Avoid fingering pieces of copy. Use a pair of tweezers or cover the face of the piece of copy at one edge with your razor blade and lift both up at the same time.

The suggestions given will help you obtain pleasing results from photo-offset lithography. Apply them to your work.



COURTESY MEN'S WEAR

THE INDUSTRY STEPS OUT TO SELL

Enthusiastic approval by important printing buyers was manifested last month in the first concrete merchandising effort ever launched in the graphic arts as reflected in the "Handbook of Photo-Lithography" now being prepared by the members of the New York Photo-Lithographers Association for distribution at the Direct Mail show in that city, November 19, 20 and 21.

Immediately following announcement of the handbook in the advertising columns of the New York Times and the World-Telegram, a veritable avalanche of telephone calls and letters descended on the association's headquarters, all requests from buyers for a volume explaining the applications and scope of lithography, evidently a process they are anxious to use if they know how.

Reproduced on this page is one of the ads that appeared in the New York Times. Special emphasis was placed on the success of outstanding business institutions in employing lithography as a sales booster. Specific case histories of successful lithographic applications will constitute a large part of the handbook. Each fact story will be illustrated with samples from the campaign of campaigns employing lithography as reflected in the activities of a wide variety of commercial and social service institutions.

This new note in merchandising a graphic arts service is being executed cooperatively by the membership of the New York Photo-Lithographers Association. Elaborate inserts demonstrating the possibilities of lithographic production will feature the book. The comparatively modest plans formulated when the project was first conceived have been elaborated, of necessity, as a result of the unprecedented interest the undertaking aroused. At this writing, it appears that the handbook will comprise close to 200 pages. Specimens of lithography to be included range from simple black and white work to elaborate four-color process samples. Color work will predominate.

Although the handbook's major distribution will take place at the direct mail show in the Hotel Pennsylvania, many copies will in addition be sent to key printing buyers

USING PLAN
BY STRAUS

From Page One.

truction program. Building industry but les manufacturing furnishings for benefited directly a great long-term sing program. commend that the in New York City be not delayed in for the man vintains a slum human beings ut that the pol lead that it is the city gove he destruction ehouse slum- vintain definite cified areas. rs and the of the

THE NEW YORK TIMES,
MONDAY, OCTOBER 21, 1935.

Increase YOUR SALES

Many successful department stores, manufacturers, utilities, radio, travel and social agencies are increasing the value of their advertising dollars by using photo-lithography. Read the symposium

"Why We
Use Lithography"

An Absorbing Sales Analysis
in the new 160-page
HANDBOOK OF PHOTO-LITHOGRAPHY
to be published soon

A copy will be sent free to every buyer of printing making request on business letterhead.

New York
Photo-Lithographers Ass'n
1776 BROADWAY NEW YORK

be dedicated 1
tional and his
will be decide
ing Henry Fo
Alfred E. Smi
Jesse H. Jones
and other
tain Rickenba

Forest Hill
Alfred Laper
proofreader, at
last night in hi
mouth Street
He was di
o'clock by J
Boecke, wit
home. He d
pital two ho
told the pr
seemingly w
he entered
about 8:30.

Mrs. A. G
Special
LOS AN
few days
from Art
War vot
would ha
querite F
with h
comes into the photographic
room until the finished job

comes off the press.

Other valuable reference data used by printing buyers in their everyday work will also be included in the handbook. The lithographic sales material will be supplemented by carefully compiled paper estimating charts, up-to-the-minute postal information, binding and folding methods for promotional booklets, proofreaders' symbols, shipping time table, methods of preparing copy for the photo-lithographic camera, copy calculating charts, standard paper sizes and weights and other information the production man must have at his finger tips.

The fact stories by lithographic users mentioned above will be presented under the title, "Why We Use Lithography." It is planned to cover the lithographic experiences of department stores, mail order houses, manufacturers, social service organizations, advertising agencies, public utilities and other important users.

Buyers, lithographers and lithographic supply firms have already labelled this selling effort the most energetic activity ever launched in the graphic arts.

It is expected that the editorial content of the Handbook can be used to build Handbooks of Photo-Lithography for other sections of the country. There is one sure way of increasing prices and that is by way of increasing production to the capacity point. Lithographers who are interested in setting up a sales promotion campaign should write the National Association of Photo-Lithographers.

at their own request. Total distribution will approximate 5,000 copies — all reaching volume buyers and all giving promise of a substantially increased lithographic market in the great New York metropolitan area.

In addition to the fact stories contained in the handbook, buyers will also be given an accurate, detailed, copiously illustrated analysis of the technique of photo-lithography. In effect, each reader will be taken on a personally guided tour of a photo-lithographic plant, with an opportunity to study the process from the time copy comes into the photographic room until the finished job

TRAINING SALESMEN

There may be oceans of truth in the old saw about the world beating a path to the door of the man who invents a better mousetrap, but the truth is that the same fellow would get ahead much quicker if he got out of the woods and *sold* his mousetrap to the world.

Regardless of the merits of a product, a service or a process, the potential users must be impressed with the advantages of the new commodity over the one they now use. Man is inherently lazy—mentally and physically. He must be made to see how something new will be of advantage to him. Otherwise he will stick to what he has.

For this reason, major stress has been placed on SELLING, in the pages of this publication. We are perfectly well aware of the intricacies of the mechanical side of the photo-lithographic picture. We recognize the skill and perfection required to turn out a creditable piece of work. But at the same time, we also recognize the futility of turning out a masterpiece unless the sales department can sell the attributes of the shop's skill.

Before a craftsman becomes an expert in the art of making a flawless plate, or securing perfect press register, or gauging ink distribution, he must pass through innumerable stages of training. Gradually he piles mechanical knowledge on mechanical knowledge, and eventually he becomes an expert.

But in the sales department, it is altogether too often assumed that any Tom, Dick or Harry can go out and sell. Prevalent opinion is that salesmanship is a "gift of gab," not a serious craft. That's not true; in witness whereof we urge all who are skeptical to glance over the wide range of selling angles covered in the educational course launched by the New York Photo-Lithographers' Association.

The scope of this activity constitutes a comprehensive course of study, conducted by experts, leading to an appreciation of the basic knowledge required to sell lithography effectively. For the first time this industry is offered a practical, complete curriculum in the art of selling—not dry goods, or candy, or shoes, but LITHOGRAPHY.

The accumulated experience of those who will conduct this course probably totals 100 years of success in this industry. Where is the lithographer—be he employer or employee—who can afford to overlook the chance of reaping the fruits of such a wealth of practical knowledge?

The curse of the lithographic business today is lack of salesmanship. Lithographers usually look for the work they need in the plants of their competitors, and they overlook entirely the uncultivated fields right at their own front doors.

Only two kinds of ability are well paid, creative ability and executive ability. The lithographer who would succeed today must create the work he wishes to do. He must educate users of lithography to use the right kind of lithography, made-to-order publicity, to fit their business. If the lithographer gives that kind of service, he won't have to create a demand for his product; the demand will create itself. In recent times a large part of the better plant's output has been creative work; they have made jobs grow where none grew before.

ARE YOU WILLING TO LEARN?

1. List the qualities that distinguish offset printing papers from those used in other printing processes.
2. What are the differences between offset lithography and direct lithography? Describe the plate-making methods and materials used in each.
3. Define briefly the following reproduction methods, outlining the chief applications of each:
(a) Planographic Printing; (b) Relief Printing; (c) Intaglio Printing.
4. Name two important materials used to manufacture photo-lithographic plates. What is the purpose of graining? Discuss several methods of producing negatives for photo-lithographic plates.
5. What are shading mediums and what is their value when applied to original copy? Describe a mechanical shading method. Describe the shading sheet method.
6. To what degree does a layout affect the reader's willingness to read the copy in an advertisement? Make up two rough layouts of an 8½ x 11 page: in one use a dominant illustration, in the other type only.

ADVERTISE IN THE PHOTO-LITHOGRAPHER

BEN DAY SHADING MEDIUMS
FOR ART WORK ON STONE, METAL & CARD BOARD

Invented by Benjamin Day
Used by the leading Lithographers and Photo Engravers of the World.

BEN DAY, INC.
118 E. 28th Street, New York

THE BEN DAY - RAPID SHADING MEDIUM

COPYRIGHT 1919
BEN DAY INC. U.S.A.

DON'T KILL

**the Goose that laid
the Golden Egg**

PHOTO-LITHOGRAPHY is going places. Don't let the wrong type interfere with its progress. You can control your end of the job, but no amount of care and skill can remedy poor proofs, broken letters, indifferent spacing or type faces that are improper for your process. The Composing Room, Inc., has made a study of planographic type reproduction. We can give you some valuable advice. Let us relieve you of your type problems. . . . Telephone

The COMPOSING ROOM, Inc.

Advertising Typographers

325 W. 37TH ST., NEW YORK CITY

Telephones MEdallion 3-2380-2381-2382

Human Nature in

By R. A. Dailey

One of the most interesting angles of Association work is the study of the character and behavior of the individuals engaged in business and their reactions to the cooperative urge. Those engaged in our industry—and I presume this is true of every other industry—can, so far as Association activities are concerned, be divided into three broad classifications.

First and foremost come the progressive, clear thinking Association members who are cognizant of the fact that scattered individual attempts to improve conditions in any industry are virtually impotent as compared with intelligently directed cooperative efforts, and who appreciate the downright necessity of pooling their brains and money under competent leadership of their own choosing for the protection and enhancement of the business in which they are engaged. They believe that no man who fails to do his part in such constructive efforts has a right to enjoy the results of the efforts of others, nor the right to criticize if such efforts fail. Cheerfully making great sacrifices at times to the detriment of their own businesses and health, year after year these loyal, unselfish men work hand in hand with their fellow members for the common good. It is in this group that the real leadership of any industry will be found, and it is due mainly to their efforts that American business ethics and working conditions are being constantly improved.

THE "FINNIGANS"

Second on the list are the "Finnigans,"—the off again, on again, gone again Finnigans. In a burst of enthusiasm on the heels of some outstanding Association accomplishment or, more often in the face of some threatening development, they will "join up" for a twelve month period, only to let their enthusiasm wane at the end of the year and offer the usual stock excuses for discontinuing their membership. Perhaps in the next year or two—if they are still in business—they are back again with renewed enthusiasm, and so on ad infinitum. They would not think of discontinuing their life or fire insurance policies but think nothing of letting their "Business Insurance" lapse any time. The desire to save Association dues is the real reason for the majority of these resignations, but too often the anticipated saving in this direction is much more than offset by losses incurred which would have been avoided had they continued as members.

For example, a Finnigan, near the end of his "off" year asked me casually one day how our members were handling certain problems. I informed him that we had given them specific instructions for the handling of such claims in a bulletin issued over eight months before. When he learned the details of these instructions, he exclaimed, "Good Lord!

in Trade Associations

Missing this information has probably cost us enough to pay our Association dues for five years." Henceforth this man stayed on the Association rails and proved to be a most loyal and helpful member, but he never forgot his expensive year "off the track."

For the lack of accurate credit information available to all members, another Finnigan on his last "off" year, lost over \$2500. on a customer against whose anticipated business demise our Credit Department had issued several warnings to the membership in previous months. Sooner or later the Finnigans learn with Emerson that "Experienced men of the world know very well it is best to pay scot and lot as they go along, and that a man often pays dear for a small frugality."

FROM THE SIDELINES

For the third classification I would like you to recall the fat boy in your childhood circle who, when games did not go to suit him, would "pick up his marbles and go home." Those boys have grown up and are in business, but they haven't changed very much in some respects. The complex acquired in their youth still manifests itself in their mental processes. Their defense seems to be a petulant, critical, defiant or apathetic attitude toward all cooperative efforts on the part of their broader minded competitors. They display their "independence" by declining to attend industry meetings; withholding their support from all progressive cooperative efforts, but feel free to criticize the judgment or sincerity of their diligent brothers who are working continuously to bring order out of chaos or to achieve better working conditions for the benefit of all. They are prone to quickly forget or deprecate all the constructive work accomplished by the Association *from which they are benefiting every day*, but of some apparent or imaginary error or slight their memory would put an elephant to shame. It is significant to note that there is no record of any of these gentlemen refusing to accept and cash in on all direct and indirect benefits secured through their Associations. On the contrary they frequently and bitterly complain that much greater benefits could have been secured "if the matters had been properly handled by competent men." They fail to realize that "the one base thing in the universe is to receive favors—and render none."

Their excuses for not joining their Association and giving their moral and financial support to its work are many, varied, often amusing and always obvious evasions of responsibility that can be shifted to the shoulders of others. They range all the way from the old bromide, "My business is different," to the most childish of all, "I don't like the fellows who are running the association." They are often

(Continued on Page 44)

Beautiful Ben Day Effects

DRESS UP YOUR PHOTO-LITHO WORK

with

1—CRAFTINT DRAWING BOARD

contains invisible tints and tones which are made visible instantly with the stroke of a brush. Craftint Drawing Board is available in three weights (1 ply, 2 ply and 3 ply)—in 56 attractive positive and reverse patterns.

2—CRAFTINT TOP-SHEET FILM

is transparent and has the benday pattern reproduced upon it in either opaque black or opaque white as ordered for either positive or reverse effects . . . 56 patterns available.



While only 9 patterns are shown herewith, there are 56 patterns available in positive and reverse effects.

No photo-lith plant should be without this inexpensive, speedy benday medium.

A REAL MONEY SAVER FOR PHOTO-LITHOGRAPHERS!
Send for FREE SAMPLE KIT

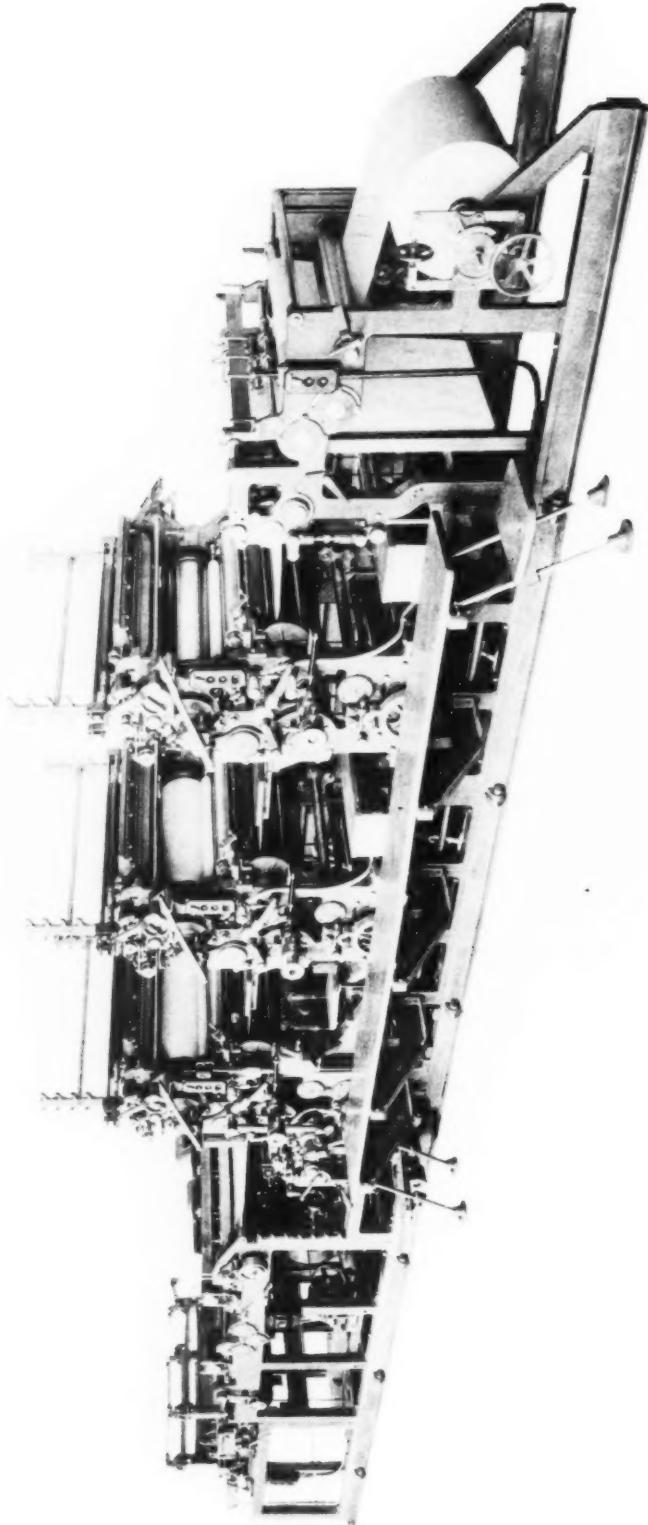
THE CRAFTINT MFG. CO.

210 ST. CLAIR AVENUE, N.W., CLEVELAND, OHIO

Send me the FREE CRAFTINT SAMPLE KIT Name _____
Address _____
Title _____



NEW ERA ALL SIZE ROTARY MULTI-COLOR WEB OFFSET PRESS
THE WIDE RANGE PRESS FOR OFFSET PRINTING



Write for detailed information concerning our Offset Presses.

THE NEW ERA MANUFACTURING CO.

375 Eleventh Avenue, Paterson, New Jersey

Exclusive Selling Agents: John Griffiths Co., Inc., 145 Nassau St., New York City

SALES ADVANTAGES OF TYPEWRITER COMPOSITION



Top left: crepe de chine cape coat, embroidered and lace trimmed, warmly interlined. Pink, blue, white. 6.95

Right: English knitted creeper, white with pink or blue, 1 to 3. 1.95

Below: Coat, hat and legging set of soft, fine herringbone tweed. Leggings lined, coat Earl-glo lined. Dusty pink or blue, 1 to 3. 12.95

Above: crepe de chine wrapper, a vision in pink or blue, silk lined and interlined and hand embroidered. 3.95. Cap. 1.95

Center: Snow suit of North Star all wool blanket; rose, blue, beige, copen. Sizes 1 to 3. 5.95

Below: Bunting with adjustable hood, all wool blanketing, ribbon bound. Pink or blue. 3.95

Not sketched:

English pram rug, all wool, in pink, blue or tan. 2.25

Imported English blankets, 36 x 50", ribbon bound. 5.95

45 x 60", ribbon on ends. 6.95

Carter's silk, wool and cotton shirts, full fashioned, sizes 2 to 6. 95¢

Celanese taffeta comforter, wool filled, pink or blue. 3.95

Checked blankets in pink or blue, 36 x 50". 2.25

Knitted diapers, soft, absorbent, stretchy kind, 1.45 dozen

Down pillow, pink or blue satin cover. 1.95

FOURTH FLOOR...LORD & TAYLOR...FIFTH AVENUE

Courtesy Lord & Taylor

By James W. Hurlbut
JOHN S. SWIFT CO.

The other day at a sales meeting of a prominent New York photo-offset house a salesman brought up the question of selling typewriter composition.

"I know," said he, "that our retyping service is one of our strongest selling points, and yet I find a great deal of prejudice toward it, on the part of the average buyer."

"Just what are the objections to it?" queried the sales manager.

"Well," the salesman replied, "the remark I hear the most often is, 'I know it's cheaper, but, after all, it's only typewriting'."

As soon as Mr. Average Buyer has made this statement he has laid himself open to a very cogent line of sales reasoning: —in five minutes an alert salesman can convert his prospect's mental attitude from a "that's only typewriting" reaction, to an enthusiastic "that's typewriting!"

A brief inspection of the New York Times, or that ultra-smart magazine, The New Yorker, will furnish the prime factor in the sales argument. This prime factor is the ad style being employed by Lord & Taylor, one of New York's finest and most successful department stores. Lord & Taylor is now, and has been for almost two years, using typewriter composition almost exclusively in newspaper and magazine display advertisements.

Obviously this style of composition must be tremendously effective in building up and sustaining sales volume, or an advertising staff as efficient as that of Lord & Taylor would not continue to employ it.

A further question now presents itself. Why, of all the type faces available for newspaper and magazine advertising, did Lord & Taylor deem it advantageous to employ typewriter faces? We asked Mrs. Van Wessop, Lord & Taylor's advertising manager, this question. Her reply was, "We originally choose typewriter composition because of its distinctiveness."

What constitutes this distinctiveness of typewriter composition? The very fact that typewriting is instantly familiar to ninety percent of the readers makes it stand out distinctly from the hundreds of other type faces used in display advertising. While these individual type faces are easily distinguished by the expert typographer, they all look much alike to the lay reader who is not trained in the art of identifying serifs, curlyques, and ascenders.

The second point, which also hinges on this distinctiveness of typewriting, is its familiarity. In the thirty-fifth year of this twentieth century, the typewriter has almost put old-fashioned methods of penmanship out of business. Not more than fifty or sixty years ago, all business correspondence was written in beautiful Spencerian script by clerks hired especially for their ability to put in fancy flourishes and

THE PHOTO-LITHOGRAPHER

fandangles; today it would be a distinct surprise to receive a business letter written in longhand.

Of course, it may be pointed out that all important epistles written by the State Department of our government to a foreign country are still composed in that beautiful Spencerian script by moribund clerks who are the last surviving practitioners of their art. It is also true that our benevolent, if somewhat antiquated, government, sees fit to supply Senators with snuff and snuff-boxes, and Supreme Court Justices with goose-quill pens!

Not only in the office, but also in the home and school the typewriter has come to be standard equipment. Teachers encourage students to present their themes and reports in typewritten form, and, consciously or otherwise, award extra credit for typewritten work. The housewife, too, has found the typewriter a constant friend and burden-lightener. It is extremely simple to dash off the grocery order or the laundry list on the faithful portable, without having to search all over the house for a pen or pencil. Typewriters do not tend to fall down behind the cushion of a chair, being carried off to the office, or rolling under the desk. Furthermore, it is no longer considered a breach of social etiquette to compose personal correspondence on the typewriter, and in almost every home there are one or more members of the family who are able to use the typewriter in passable fashion.

The summation of all this is that type faces used on typewriters are readily recognized by almost everybody. It is pleasant to meet a familiar face, whether it is a typewriter face in a newspaper advertisement, or the face of a friend from the home town, met in Times Square.

The third point to consider is the physical superiority of

typewriter faces. Typewriter manufacturers, being sound-minded business men, as demonstrated by their sales volumes and their successful advertising campaigns, leave nothing to chance, and it stands to reason that, in choosing a type style with which to equip their machines, they pick out types which are outstanding for their legibility and practicability.

Typewriter faces are legible because the type is uniform, open, and plain. The round, open style of the letters makes them easy to follow with the eye, and eliminates strain. The uniformity of the letters means that every line in every letter receives the same attention because it has the same value. There are no hair lines to pick up, and no heavily accented curves to throw the rest of the type out of focus. The type is plain, which means there are no ornate serifs to distract the eye, no elaborate curly cues to destroy the balance, and no over emphasized letters—the ascenders do not reach up to the line above, and the round letters do not elbow their neighbors into obscurity. For these same reasons, then, it can be said that typewriter faces are practical for constant use:—a type which must be looked at day after day must, of necessity, be of a style with which it is easy to live.

The substance of the sales argument, then, is that if a style of composition has, for a variety of reasons, been chosen by a successful advertiser—Lord & Taylor display advertising is said to be the most productive, per dollar invested, of all department store advertising in New York—and the advertiser continues to use it, month in and month out, with many other firms now following his example as an inspection of class publications will demonstrate, it must then follow that it is a superior style of composition, and not "only typewriting."—Q. E. D.

CURING THE GROUCH

When a customer has a grouch, what then? In the first place, listen. Don't talk. Pay attention to the grouch. Let the customer tell the whole story to the last word.

Let him find fault. Let him abuse your firm. Let him swear. Let him explode, if he insists upon it. Let him get the grouch out of his system. Then—in the second place, begin gently to put some pleasant ideas into him, to take the place of the grouch. Appreciate his troubles; talk to him from his own point of view.

This will surprise him. He has come to you as an enemy and presto!—you are transformed into sympathetic friends.

At once he begins to regret his bad temper. He makes some stumbling apologies—you have won him over.

—Herbert N. Casson.

THREE MAIN ADVANTAGES OF THE HOUSE ORGAN

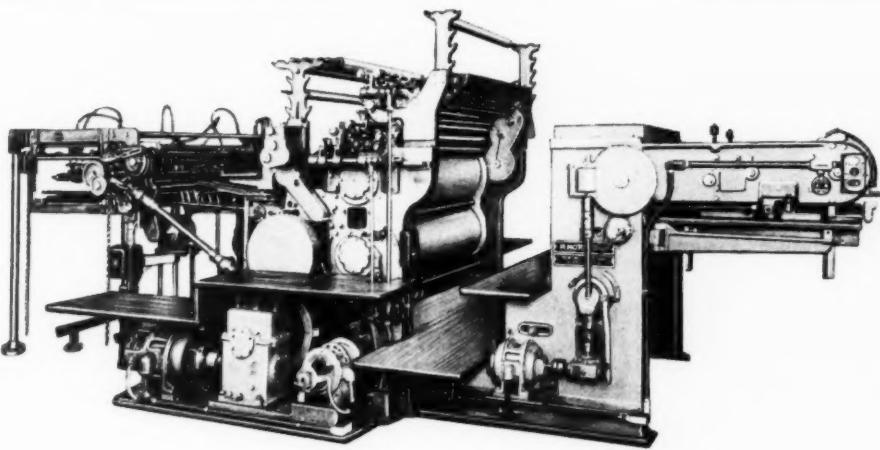
The ability to reach exactly those persons to whom you wish to deliver your message. The advantage of promoting your own advertising exclusively. The opportunity to adopt an editorial policy controlled and tuned to meet the publisher's particular needs. The success achieved by the house-organ advertising is of an extraordinary character.

It has built good will, has made direct sales, has made business friends, has conserved the time of salesmen, has taken the place of circulars and other forms of direct advertising, has been an educational factor in sound business economics, has educated buyers to an appreciation of quality goods, has served to tie up between dealers and national advertising, has been a real business insurance.

SMOOTH CYLINDER ROTATION

At Every Speed

FOR ECONOMICAL QUALITY PRINTING



Hoe provides this smoothness in the Super-Offset Press through the combined benefits of its gear reduction drive, improved coupling to the press, helical cylinder gears, preloaded ball bearings for all cylinder journals and solid uncored and uncapped side frames.

Many more equally important features contribute their added reasons why the Hoe is truly "The World's Finest Offset Press." Together they comprise a press that can produce unexcelled printing at a better production rate, with lower operating cost and with the greatest degree of safety for the operator. It will pay you to investigate the profit-producing possibilities of the Hoe Super-Offset. Proof is yours for the asking.

SOME OF THE EXCLUSIVE ADVANTAGES HOE GIVES YOU

1. Register maintained at higher speeds.
2. Register mechanism adjustable as a unit with micrometer control.
3. Unequalled flexibility and control of water and ink while press is running.
4. Cylinder radial and end play eliminated by preloaded ball bearings.
5. Cylinders firmly supported in unweakened frames.
6. Smooth, even cylinder rotation.
7. Permanent rigidity and alignment of entire press and drive.
8. Delivery piles removable in three directions.

R. HOE

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& Co., Inc.

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Positively NON-POISONING

For both Zinc and Aluminum Plates.
Used by the U. S. Government and over 100 Leading
Lithographers.

PRICE

\$4 Per Gallon

MAKES 2 GALLONS BY
ADDING GUM SOLUTION
OR WATER

FORMULA

Mix equal parts LITHO-VILO PLATE ETCH and Gum Solution.
Apply to plate with soft brush.
May be washed off or used as combination etch and final gum
solution.
Excellent also as a pressman's Plate Etch.

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63 PARK ROW, NEW YORK, N. Y.

Or all Branch Offices of
FUCHS & LANG MFG. CO and **CALIFORNIA INK CO., Inc.**

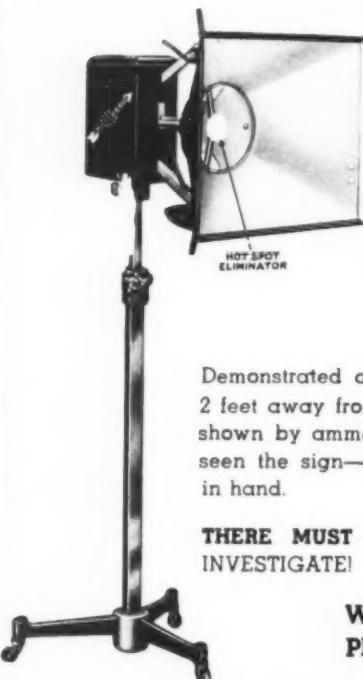
WHAT A KNOCKOUT !!

Did you see the ...

NEW GELB LAMPS

with the PATENTED

"HOT SPOT ELIMINATOR"



Demonstrated at the Photo Engravers Convention. Gelb lamps placed 2 feet away from copy giving a spread of 5'x5'; only using 60 amps as shown by ammeter. If you observed this demonstration, you must have seen the sign—**SOLD OUT! SOLD OUT!** And plenty of advance orders in hand.

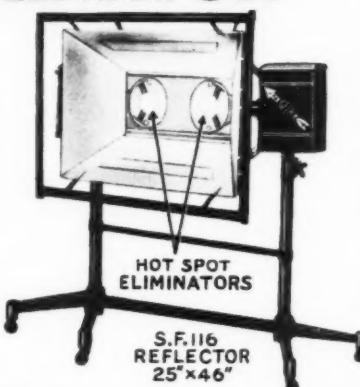
**THERE MUST BE A REASON FOR THIS DECIDED PREFERENCE.
INVESTIGATE!**

WRITE TODAY FOR ILLUSTRATED
PRICE LIST AND FULL PARTICULARS

"IF IT IS NEW,
IT'S A GELB"

THE GELB LAMP MFG. CO.
250 WEST 54th STREET

NEW YORK CITY



SCHEDULING WORK THRU THE PLANT

Every photo-lithographer knows the two-fold value of being able to determine in an instant exactly what is the status of any given job. In the first place, when the customer inquires about his order, it is a source of satisfaction to both producer and user to be advised without delay just where the job stands. And secondly, from the producer's standpoint, good plant management calls for a careful index of work planned for every department.

Reproduced on this page is a chart portraying the simple and effective system successfully being used in one photo-lithographing establishment.

The plant's operations are divided into six separate divisions: Camera, Opaquing, Stripping, Plate, Press and Bindery. In a location convenient to the foreman is a Work Schedule Chart, a Board three by six feet, into which hooks are screwed which shows at an instant exactly where a job is. As soon as the job is received in the shop, a punched card with a job number on it is made out and this with the copy in the job ticket passed on to the Work Schedule Desk. When the copy passes

into the camera room the punched ticket is placed on the Camera hook. As the job progresses from department to department, its card is switched from hook to hook on the Schedule Board. Colored cards are used to indicate rush jobs.

In this plant the stripper determines whether the job will be run in combination or on a separate plate. If the job is to be run as a combination, the stripper making up the combination, makes out a new combination card listing on it the separate jobs run on one plate.

Thus the punched cards move from hook to hook showing at any desired time the status of the job. This master Work Schedule, kept up to the minute, shows the work in various departments, reflecting low or heavy production. A glance at the Work Schedule Chart enables the foreman or others to determine in a jiffy where any job is.

The system has proved to be a simple, inexpensive method of scheduling and tracing work in a small or moderate size photo-lithographic plant.

WORK SCHEDULE CHART

	PHOTO	STRIPPER	OPAQUER	PLATE	PRESS	BINDERY
MONDAY	1545 1550 1555 1560 1565	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9
TUESDAY	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9
WEDNESDAY	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9
THURSDAY	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9
FRIDAY	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9
SATURDAY	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9

LET THE BUYER BEWARE!

I'm not particularly superstitious, but somehow I never have been able to laugh off Friday, the thirteenth. I always go through the day with my fingers crossed waiting for something to happen. Usually nothing does, but this last one, in September, was a day that made a marked impression on me; I won't forget it for a long time—but let me tell you about it.

I went to bed on Thursday night, and just before I dropped off to sleep I remembered that the next day was Friday, and the thirteenth as well. I made a mental resolution not to walk under any ladders or spill any salt.

I woke up Friday morning, got down to the office, and over to my first contact without any mishaps. As I walked into the buyer's office I saw a sign on his door which said: "Salesmen interviewed Wednesdays and Saturdays only, from 2 to 4 p.m." I ignored the sign, however, and walked right on in.

"Hello, Mr. Allen," I shouted. How's the —" "Bmgh, Ugh, Gudh, Boomph."



and waved the cloud away with his hand. Mr. Allen never did like smoking, particularly cigars.

"Mr. Allen," I declared, "I just dropped in to tell you what a second-rate job the Hooplay Lithograph Co. did for you on your last broadside. You should have given the job to my house. You know that Hooplay outfit is incompetent, inferior, and totally unable to turn out decent work. Take that halftone, for instance —"



find it. I emptied my stuff on his desk, but apparently I had forgotten to bring the specimen along.

The cigar I had in my mouth made it almost impossible for me to talk, but I had my coat in one hand and my bag in the other, so I couldn't take it out. I walked over, dropped the coat and bag on Mr. Allen's desk, and blew a huge cloud of smoke in the general direction of his face. He winced a trifle

and started digging in my bag for the job in question, but I couldn't

"Young man," Mr. Allen started to say, "I —"

"Just a minute, Mr. Allen. I'm the fellow that's doing the selling, so let me do the talking." I remembered my sales manager telling me not to allow the buyer to sidetrack the conversation.

Mr. Allen subsided, but there was a funny glint in his eye. Before he could think of something else to say, I launched into a long dissertation about my company—the wonderful shop, the rock-bottom prices, and the super executives. I think I had gotten his attention, because he was trying to say something, but just at that moment I spotted an estimate sheet on the other side of his desk. I leaned across him to see who the



company was, and he hastily put the sheet in his desk—but not before I had seen the price and the name of the company.



"So, you're going to do some business with the Applesauce Litho-Company, too. I don't see how you can stand that house. I'll tell you, Mr. Allen, they're really a bunch of cut-throats, a price like that on your kind of work is downright robbery."

"Now, listen to me, Young Man," Mr. Allen interjected,

"What I do with other companies doesn't concern you. Furthermore you've come in here at the wrong time, you've upset my office, you're smoking like a locomotive, and you don't appear to have anything to say. If you do have, tell me what it is, and then be on your way."

"If that's the way you feel, Mr. Allen," I rejoined, "it's okay with me, but I was really trying to give you some good advice."

"I don't need —"

"Yes, I know. Well, Mr. Allen, I came here today to help you save money. I can handle your offset requirements better than any other house in town or out of town."

"I'm interested, naturally, in saving money," said Mr. Allen, and settled back in his chair.

THE PHOTO-LITHOGRAPHER

"Of course you are," I replied, "and I'm the man who can do it for you. Service and price are the two big factors in saving money, and my company offers them both. As far as service is concerned, we can get your work back to you the same day you order it."

"Suppose it is a big job with retyping and a number of bindery operations? Can you still deliver in one day?"

He had me there, but I kept up a good front.



"Well, why didn't you let me know? I could have cut that down plenty if I had known I had to."

"How many different prices does your house have?"

"Oh, just one, Mr. Allen, but you know how it is, uh, ah —"

I thought I'd better fix things up a little, so I leaned over and whispered in his ear.



"I happen to know there could be a little money in it for you personally if my outfit should just happen to get your company's business."

That must have been the wrong answer, because he sat up and banged his desk.

"I don't do business

that way," he snapped. "The only basis on which I —"

"Wait a minute," I broke in. "There's no reason to get sore about it. I never saw a man yet who couldn't use a little extra, now and then. If you don't get it somebody else will."

I could see him getting redder and redder. It has been rumored around town that Allen never gets mad, but I saw that this time he was near the boiling point. I decided to change my tack again. He started to speak, but I beat him to it.

"I'm simply here to serve you, Mr. Allen. I've got a wife and two kids, and the rent is two months overdue. Business has been so rotten that I came over today to give you a real

idea. An idea that will work wonders for your company."

"What is this big idea? I'm a busy man."

"Ah, now we're getting down to business—say, that reminds me of a little story about a travelling salesman. Have you heard the one —"

Mr. Allen banged his desk again. It seemed to be a habit of his.

"I don't want to hear about travelling salesmen, I want to hear about this idea of yours."

It certainly wasn't courteous of him to interrupt me, but I overlooked his rudeness.

"The whole trouble with your business," I continued, "Is that you —"

Mr. Allen jumped up. I did the same. He glared at me.

"I'll give you two minutes," he said, "to tell me about your idea. We'll tend to our own business. How can you save me money?"

I walked across the room and back. It might have been one of those dramatic pauses, but I was really trying to think of something to present. Finally I sat down.

"Here's the whole idea," I said. "I think it's about time I began to get some of your business. I've been coming around here for months now, and I haven't gotten a thing. You hand out orders to all these big-shot salesmen, but not to me. Now, please, Mr. Allen, can't you possibly swing some my way?"



Mr. Allen jumped up again, and if he had been mad before, he was all but frothing at the mouth now.

"What!" he roared. "Do you mean to tell me you have come in here and wasted my time on the pretext of having an idea, and then have the nerve to tell me how to run my



★ One of a series of exhibits on graphic art processes created by Mr. DeWitt A. Patterson, chairman of the Educational Division of the International Association of Printing House Craftsmen.

The OFFSET PROCESS

THE inherent advantages of Offset lie in the ability to print from a resilient rubber blanket the ink impression previously transferred thereto from a rigid halftone metal plate.

The resilient rubber in conforming to the irregularities of the diverse surfaces of uncoated papers lays all halftone screen areas without break . . . giving a complete

and more faithful reproduction of the original.

Ink plays the most important role in Offset for in its transfer from plate to blanket and paper its film is split and the print must depend alone for brilliance of color on the most concentrated colors obtainable. Without concentrated colors there can be no good Offset Lithography.

The splendid high quality of Fuchs & Lang inks have long been recognized as premier for offset production. Offset lithographers place them as number one on their list for their proven quality values. For your next offset job specify F & L inks and be assured of finest results.

*Makers of finest OFFSET inks for 64 years
... and inks for all printing forms.*

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ESTABLISHED 1870

DIVISION • GENERAL PRINTING INK CORPORATION

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PHILADELPHIA • ST. LOUIS • SAN FRANCISCO • LOS ANGELES

THE PHOTO-LITHOGRAPHER

business and beg me for orders. This isn't a charity organization nor a lounging club. You get out of here, and don't come back until you do have something to sell. Get out!"

He grabbed me by the arm and tried to pull me up by the arm. The harder he pulled, the harder I hung back.

"Wait a minute," I protested.

"Wait a minute nothing, get up! Get up! It's time to go to work!"

"Huh? What? Go to work?"

I sat up and rubbed my eyes. Mr. Allen had disappeared, and there was my wife hanging onto my arm. I was sitting up in bed.

"Say," I asked her, "What is this, anyway?"

"Why, it's Friday morning, and you've been tossing and talking in your sleep for the last fifteen minutes. Get up."

So it was only a nightmare! Believe me, that was one time I was glad to get up. I don't think I'm usually as bad as I was in the dream, but probably a lot of things I did were exaggerations of offenses I have made at one time or another. I certainly got a picture of what a good salesman ought not to do, and it has stuck with me ever since. At any rate, I got through the rest of the day without being thrown out of any offices.

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The CUT-OUT idea
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WALKER 5-3853 155 SIXTH AVENUE, N. Y.

AFTER THE ESTIMATE WHAT?

One of the more encouraging evidences of the current widely discussed business upturn is the increase in inquiries that are being received by lithographers along with other lines of business. Even the most hardboiled in this industry will agree that interest in producing printed pieces is on the upgrade, even if orders have not as yet boomed to the degree so many hope.

It may be logically assumed that inquiries are the forerunners of orders. When a business executive goes to the trouble of requesting information about the lithographic service a specific establishment can extend, it is only natural to expect that either his immediate needs or his requirements in the very near future will call for lithography.

In a custom-made business such as lithography, inquiries generally take the form of estimates. The prospect submits either a dummy or printed sample similar to what he has in mind, and he requests the lithographic house to submit an estimate on such a job.

A marked increase in such inquiries is encouraging to any business. But unless the nature and disposition of such inquiries are carefully checked, the house may find itself assuming an obligation which it has no right to assume and which may in the long run prove to be a sieve through whose bottom profits drop out.

In short, estimates are a form of sales promotion material. They are more expensive than any selling piece a lithographic house produces to spur its own sales. And, as in the case of any selling effort, unless promotional effort is accurately directed and carefully controlled it cannot fail to prove costly.

Competent lithographic authorities estimate the average cost of an estimate at five dollars, from the time the inquiry is received to the time the final figures are enumerated, set down and presented to the prospective customer. To a certain extent, estimates are a necessary evil in the lithographic business. They should be kept to a minimum, but once the house assumes the task of figuring on a job, it should exploit its handiwork to the fullest extent, regardless of whether or not the order comes in.

Sad to say, many lithographers are perfectly willing to make as many estimates on as many classes of work as requested. There is such a thing as the shopping buyer; the bird whose expeditions are fostered and encouraged by the lithographer who shows an anxiety to submit a figure on the slightest provocation.

After carefully considering the source and nature of a request for an estimate and deciding the job is the type the house can handle and the customer the type the house wants to deal with, the lithographer is perfectly justified in asking the prospect to cooperate with him by meeting certain requirements after the bid is submitted. In the first place,

any bidder who submits a bona fide figure is entitled to know who got the job.

To some lithographers insistence on such a demand will seem shocking. To be sure, we don't infer that an ironclad law should be laid down and the prospect made to follow it rigidly, but we do mean that by employing diplomacy the producer can get across the point that his request is not only fair but entirely logical.

After all, the prospect shows no hesitation in utilizing the facilities of the producer's organization when he asks for a figure. Estimators must be paid, clerical help must be used and often the services of a creative staff must be brought into play. The utilization of such facilities should obligate the buyer to some small degree. True, the mere fact that he asks for an estimate doesn't mean that he has to buy, but it should mean that he's at least obligated to the extent that he can inform the bidder as to who got the job. If the buyer can't give you the business, the least he can do is to tell you why you didn't get it, so that you can guide yourself in the future, perhaps to his advantage.

Obviously the buyer can't be expected to seek out all bidders and give them a heart-to-heart talk on why they didn't get the order. That's the bidder's own responsibility. He must seek out the information from the prospect for two reasons: first, to let him know what competition is doing; and second, to give him a basis for knowing whether or not he wants to figure on jobs for the same buyer again.

Above we said that the estimate is a form of sales promotion and we stressed the costliness of such promotion. Following up such contacts would seem to be so obvious as to eliminate the necessity of mention. In actual practice, however, it is appalling to notice how many lithographers submit estimates and then forget about them. If the customer sends along an order, well and good. If the customer doesn't—ho, hum! Let's forget about it.

The intelligent handling of estimates really resolves itself into an important educational job. The producer must impress the buyer with the costliness and work involved in the submission of an earnest price. Many buyers who have had their own way for long periods of years may rebel at such implications, but the progressive shop will determine to sell its prospects the eminent fairness of such a manner of doing business.

Perhaps at some far-distant time lithographers will see the advisability of adopting a uniform trade custom covering the matter of estimates. Various individuals and groups in the industry have already seriously discussed such a procedure. It has been suggested that a statement similar to the following paragraph accompany every estimate:

"This estimate is furnished as a convenience to you in ordering from this firm, and with the accompanying samples has cost us money to produce. We furnish it free of

THE PHOTO-LITHOGRAPHER

charge as a mutual convenience, with the understanding that we are to receive full information as to the successful bidder and the price at which the job was placed. If this understanding is not complied with we shall feel at liberty to bill you the cost of this estimate, to be collected in the usual course as other bills."

Perhaps that's a bit stiff, but in the light of other factors to be considered it's no more irrational than the antics of some shopping buyers who use estimates to their own advantage, completely forgetting the lithographers who supplied them.

As a practical procedure, it is advisable to gauge estimate procedure on the characteristics of each request for a price as it occurs. But no estimate that is furnished should be permitted to die a natural death. More than one good client has been built up in the wake of a turndown on a job. Approached diplomatically, the buyer who rejects a bid can often be transformed into a valuable contact for the future.

In the final analysis buyers are human. Many make unreasonable requests and demand uncalled-for service. But who can blame them when they've been given everything they've asked for over a long period of years?

Lithographers should imprint all work as having been lithographed in the United States.

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WHEN AND WHY OFFSET?

By H. A. PORTER, Vice-President in Charge of Sales
HARRIS-SEYBOLD-POTTER CO., Cleveland, Ohio

Today the questions the average letterpress printer most frequently asks are: "Should I go into offset? What is ahead for me if I install offset machinery?"

It is my belief that when considering offset press installation, there should be a vigorous *affirmative* answer to the following three questions:

1. Is the market which I serve ample?
2. Am I properly financed?
3. Have I the proper set-up from a management standpoint?

To enlarge on the market angle somewhat, it makes a vast difference if you are in a highly competitive field, already filled by competent printers with whom you will be in direct competition.

In the study of the market, however, consideration should be given to the fact that there are many jobs—border-line jobs—that are available in every community, countless potential jobs—not now produced—jobs which the customer ordinarily gets along without because of the high cost of typographical production. These the offset process, by reason of its speed and production economy, is especially adapted to turn out profitably and in great volume.

Not every printer should install offset, by any means. I tell you frankly that installations of offset equipment by some printers have been a mistake. Investigation has shown that in these instances the printer entering offset has forgotten a prime essential—that whatever the printing process he uses, he is, after all, a printer and must remain, for success, a printer.

FIELD FOR ALL PROCESSES

Today, as never before, each of the three printing methods is being evaluated, and it is safe to say that there is need for all of them—typographic, offset, and gravure, and that for each job some particular method is best.

Years ago, I recall, thinking in offset was confined to offset lithography. The term "offset printing" was studiously avoided but in the gradual evolution of things there has arisen a definite and accepted distinction between offset lithography and offset printing. It has come to be recognized, almost universally, that because a printer installs an offset press he does not thereby become an offset lithographer, but rather, remains a printer. He merely uses the offset method for his printing—uses the offset process where it has an outstanding advantage for him by reason of its fast rotary production and its splendid adaptability to both long and short runs.

I have many times stressed the fact that offset, in coming into its inheritance, has not found its proper place through the ruination of any other printing method. I want to make this point clear—although letterpress and offset are distinct printing methods, there is no fundamental conflict between them, and there is nothing to preclude their frequent use in combination. Let us understand that there is a real need for each printing method, but, for each job some one process will be found to be best.

AN EXPERT'S ADVICE

My advice to printers interested in offset press installation is that they continue to serve their customers with letterpress printing in those instances where it is best, and to divert other work by the simple processes of camera and vacuum frame, to the offset press where this is found advantageous.

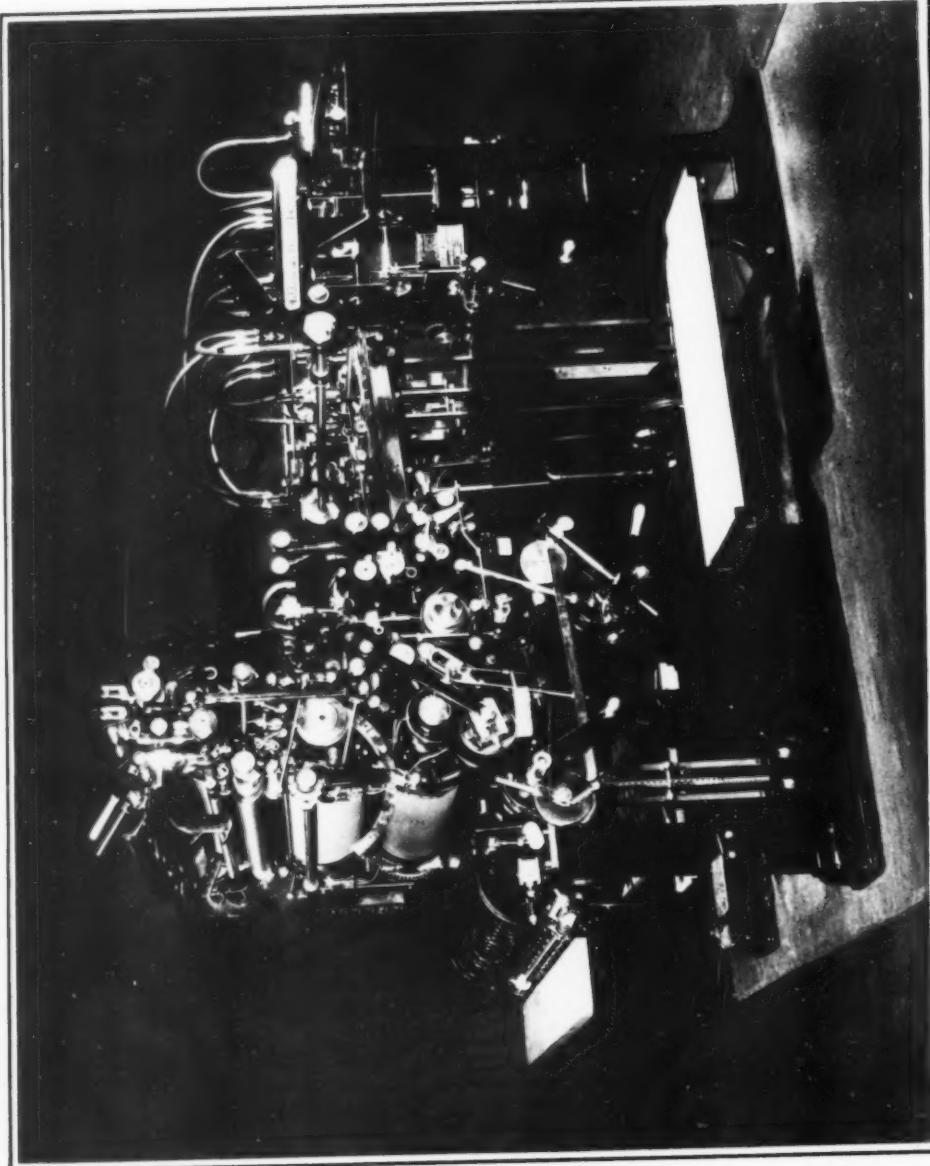
Primarily the printer is a typographer. For his work there is a definite and understandable demand. When the printer then substitutes offset for letterpress to handle such work as offset is best fitted to produce, he still adheres to the printing business that he knows. Experience proves that those printers who adhere to printing, with offset presses for jobs best suited to the process make a profit. But the record of the years shows with equal clarity that the printer who believes that he may become a lithographer merely by purchasing offset equipment, is doomed to bitter disappointment.

To consider further the second important question—that of finance—it is an actual fact that the average printer today may safely enter the offset field with an investment of ten thousand dollars (\$10,000.00) or slightly less. This will provide a small press and adequate simple plate making equipment. When he does so now he is in the fortunate position that the mystery so long surrounding offset has been removed, and the process simplified and made easily understandable.

It is vital, however, that in the consideration of offset installation you should have a definite plan of action. You should be financed adequately to work out satisfactorily the production and sale of the work that is to be diverted from the other process, such as dealer-helps, direct-mail pieces, and advertising campaigns. Your financial structure should be such that you can seek additional business in new fields.

It seems to me that the most important affirmative answer is the one that you give to the third question—that of management. After all, it is a definite fact that to

That's what you need, a short run press with long run capacity. If a smaller operator, it opens up a whole new market for you. If larger, it brings more flexibility into press room operations. The Harris EL 22x34 Single Color Offset Press fills the "dash-distance" demand for high quality black and white, or color work. Now greater profits are certain on the short run—on any run. Ask about this unit.



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HARRIS

*Shorter Runs
... Now Pay
Larger Profits*

CHOICE of LEADERS

*Shorter Runs
... Now Pay
Larger Profits*

WHEN AND WHY OFFSET?

management is directly traceable the success or failure of almost any venture. It is management's job to tie into proper cooperation and coordination the personnel of all of the departments.

The printer with a creative department would be very wise to consider offset seriously. The ability to create jobs automatically lifts you out of the class of "price selling" and the natural advantages of offset materially assist in the creation of jobs which sell. It is possible to run a very wide range of stock by the offset process that cannot be handled by any other method. You are for this reason alone, able to produce attractive advertising matter which has more than a price appeal.

It is the job of management to organize and supervise the production department. It is essential that the proper technical skill be provided. It is also the job of management to tie sales definitely into the picture and see to it that the production and sales department work together with the proper *esprit de corps*. Last, but not least, it is the problem of management to provide the proper cost system and definitely know production cost figures because any business which does not make a profit is eventually doomed to failure.

It is vital, in the consideration of offset, to recognize the sales advantage and the prestige of offset. Over and over again we hear of the lessening of sales resistance by reason of the selection given customers in the choice of printing methods.

A BASIS FOR PROFIT

When the printer who has been selling press hours adds to his profit plate making hours, he derives an advantage not to be had as an exclusive letterpress printer. Generally our recommendation to printers who install offset is that they include their own simple plate making equipment. This gives them a service advantage not to be overlooked as well as the price advantage mentioned. Later, if the same printer broadens the scope of his business to embrace four color process offset work, four-color originals can be bought from outside established sources.

I have endeavored to cover the "When" to consider offset. The "Why" of offset is more obvious. Printers in increasing number understand today that the offset press for short and long run work, with its high speed, provides economies in production, in make-ready that are not obtainable by any other method.

Printers today are small press minded. They became so even before the depression made small runs so large a part of volume. I believe that this state of mind is due in large part to the efficiency in press-room production of small high-speed letterpress machines. As I shall mention later, one of the difficulties confronted in under-

standing the relationship between offset and letterpress is that there is a tendency to size comparison.

Printers have learned the fact earlier mentioned—that offset presses of larger size than letterpress may often be used to advantage in both long and short-run work. They must never forget also that the small automatic flatbed, by reason of its high speed, will remain secure in its own field. The whole matter is one of understanding the job and the process best adapted to produce it.

It was inevitable that wide-spread offset consciousness should result from the recent activities of so many firms entering the field with small high-speed offset presses. The fact that one internationally known office appliance builder has brought out an offset application has made hundreds of printers offset conscious as never before. It has also stimulated interest in offset as far as the buying is concerned.

Speed must be understood for real meaning to the press-room in terms of actual press production. We must understand speed in the light of the job. Guaranteed speeds must be proven. Speed calculations must be based on average, rather than on specific or easy jobs. It is much better that speed guarantees should be exceeded rather than to fail to reach them.

Let me warn you that regardless of the economy of offset production do not go into offset merely because you feel that it is a cheaper method of producing work. We never talk to small or average size printers about large color presses. We never fail to remind all printers that for success in offset installation they must adhere to the business that they know. There is no greater folly than to compete with a specialist in his own line. The printer who installs offset will do well to remember these specialists in labels, playing cards, calendars, maps, seed bags, cartons, magazine covers, displays, posters and many other classifications.

When install offset? Do it when you have analyzed your own business and can answer in the affirmative that your market is right, your finances right and your management right. Why offset? The reasons are obvious. Offset is a rotary method of production. High speeds are practical and safe. Make-ready is practically eliminated. Short, as well as long runs, are perfectly feasible. The scope of operations is broad. Sales resistance is lessened by ability to offer not only letterpress but also offset.

Letterpress, in its own field, is supreme, but you must know that field for what it is. Offset has its proper place—a place of increasing importance for you. The thing to do is to find out, with open mind, just what this place is. No possible ground for misunderstanding exists here—no lessening of the importance of any method. I say to you—use offset for that work to which it is best adapted. This only is the sure way to profit.

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There need be no fear of poisoning where Etch-O-Lith is used in place of chromic acid. It etches perfectly and easily and is harmless to the operator. The complete elimination of this one hazard makes for even greater economy to lithographers and plate makers from the standpoint of their industrial compensation costs. It positively keeps the work cleaner and sharper.

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Zinc or aluminum plates treated with Etch-O-Lith CAN NOT OXIDIZE. The grain takes on a natural affinity for water. Tinting and scumming CAN'T take place on an Etch-O-Lith surface. It makes a wonderful water fountain etch too. You can test these claims with a trial quart of Etch-O-Lith at \$1.50, or a gallon for \$5.00, both f.o.b. New York.

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Chemicals for the Lithographer

ADVERTISING RESEARCH FOR LITHOGRAPHERS

Through the initiative of the Association of National Advertisers, Inc., an outstanding opportunity has been afforded lithographers to participate in an activity which can logically result in a substantial increase in advertisers' expenditures for lithographed displays.

It has been pointed out by the membership of this association that a crying need exists for a reliable circulation gauge that would guide the window display user with the same degree of precision that marks his use of newspapers, magazines, outdoor advertising and other media.

To overcome this shortcoming, The Advertising Research Foundation, 330 West 42nd Street, New York, a unit of the Association of National Advertisers, Inc., has proposed a window display research program with two main objectives: (1) To find ways and means to effectively measure window display circulation; and (2) To get an answer to the question, "How much window display circulation do I need in any given market to be sure that I am covering that market with an adequate number of displays?"

In short, the ultimate aim of this research would be to endeavor to make window display a more effective advertising mechanism by obtaining facts and figures that will enable the advertiser to use it more intelligently, and which will enable him to compare it on a circulation basis with other types of advertising media.

Under the proposed window display research program field work would be launched in 20 different territories in different parts of the country. All types of retail stores, department, drug, grocery, hardware, etc., would be included. It is estimated that at least a year would be required to complete the study.

SPONSORED BY EXPERTS

The Advertising Research Foundation's board of governors, which is officially sponsoring the survey, is composed of outstanding executives in a number of different industries, including: Lee H. Bristol, Bristol-Myers Co., chairman; Ken R. Dyke, Colgate-Palmolive-Peet Co.; Turner Jones, Coca-Cola Co.; Bernard Lichtenberg, Alexander Hamilton Institute; Allyn B. McIntire, Pepperell Manufacturing Co.; Stuart Peabody, The Borden Co.; Paul B. West, managing director, Association of National Advertisers; and George S. McMillan, secretary.

Participation in the activity is being sought from representative firms and individuals in the lithographic field; installation services; agencies specializing in window displays; mounters and finishers of window displays; and manufacturers of window display materials, accessories and equipment. A special Window Display Committee of the Advertising Research Foundation, having as its members Turner Jones, Coca-Cola Co., chairman; W. H. Leahy, Dennison Manufacturing Co.; Ralph Leavenworth, Westinghouse Electric & Manufacturing Co.; Arthur E. Tatham, Bauer &

Black; W. W. Wachtel, Loose-Wiles Co.; and W. B. Potter, Eastman Kodak Co., will direct the survey.

The total cost of the program has been set at \$47,000, covering the field work mentioned above, analytical and administrative work. Dr. Miller McClintock, head of the Bureau of Street Traffic Research of Harvard University, and an outstanding authority in this field, has been appointed to perform the job. Dr. McClintock was instrumental in forming the Traffic Audit Bureau, the outdoor circulation fact-finding body governed by advertisers, agencies and outdoor plant operators.

PARTICIPATION BY LITHOGRAPHERS

A special committee to participate in the work has been named by the Lithographers National Association, comprising Morris Einson, Einson-Freeman Publishing Co.; Arthur A. Goes, Goes Lithographing Co.; Walter W. Reid, U. S. Printing & Lithograph Co.; W. J. Sweeney, Sweeney Lithograph Co.; and Ralph Forbes, Forbes Lithograph Manufacturing Co.

It has been suggested by The Advertising Research Foundation that subscriptions from firms in the lithographic industry be based on one-fifth of 1% of the total volume of business done in 1934 on window display. The Foundation further suggests that subscriptions be paid in two installments—one in 1935 and one in 1936, thus allowing each sponsor to spread his total payment over two fiscal years.

Thirteen lithographers as well as several associations have contributed and to date it is estimated that pledges total \$26,000.

Lithographers close to the situation declare that the successful completion of the research program will stimulate lithographic production in window and counter displays to a substantial degree. One authority points out that window display advertising has never received as much as two per cent of the total advertising budget of the country. If the demand for displays can be raised one per cent, he declares, we will have increased our production by 50 per cent—a worthwhile goal for any lithographer to strive for.

At a special meeting held a few weeks ago for the purpose of discussing the Window Display Research Program, Maurice Saunders, secretary of the Lithographers National Association, declared:

"This survey is going to make it easier to sell window displays. More than that, it will provide sound selling for window displays. The time has come when all interests connected with this field must make up their minds whether they are going through with this program. I think that all forward-looking lithographers would agree that it would be a great disaster if we let the project drop. We just can't afford to let that happen."

Another speaker expressed the conviction that certified circulation for window displays would double or treble the amount of money that is now being put into window displays.

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MADE OF . . .

BINGHAM Offset Rollers
positively will not chip, split,
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Leather!

• Here's an offset roller with extra built-in stamina—developed and perfected by a pioneer roller maker. **BINGHAM'S** experience, skill, and modern manufacturing methods have been combined to make this roller a dependable, economical aid to the production of quality work. . . . Made of Litho-Print, **BINGHAM** Offset Rollers possess the particular qualities demanded for the

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Only in **BINGHAM** Offset Rollers can you obtain the advantages of Litho-Print, the best material ever developed for offset roller purposes. . . . Check your roller needs today! **BINGHAM'S** three generations of leadership is positive assurance of satisfaction.

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Oklahoma City

**C. B.
Guthrie**



**Tariff
Printer**

The Grand Daddy of Them All

Thumbing through the pages of "Who's Who in the Nation's Capital" you come across the name of Charles Bell Guthrie, head of the Washington lithographic concern that bears his name and one of the most highly specialized experts in his field in the country.

Tariffs are the lifeblood of the Guthrie business. The head of the Guthrie Lithographic Company is likewise the founder and key figure of the C. B. Guthrie Tariff Bureau. Tariffs have been his prime interest for almost 30 years. His success in his chosen field may be attributed to two outstanding qualities: first, he thoroughly mastered the specialization to which he applied himself; and second, he determined—and instilled his associates with the desire—to provide his clients with genuine, died-in-the-wool SERVICE.

A native Tennessean, C. B. Guthrie learned the printing trade in his youth and worked at it for five years. Then, for eight years he was connected with a southern express company, subsequently landing in a Louisville, Ky., railroad office. It was here that the railroad bug bit into him deeply. He became a traveling auditor and freight adjuster for the Southwestern Tariff Bureau, later rising to the position of chief tariff clerk of the Missouri Pacific Railroad. The important task of compiling tariffs for this road's many subsidiary companies and interconnecting lines was entrusted to him.

The volume of this work rose to such proportions that Mr. Guthrie resigned in order to organize his own tariff bureau. For ten years he patronized monotype printers and then planographers, but in 1922 he began the Guthrie Litho-

graph Company, mainly for the planographing of the concern's own publications and the tariffs of its patrons. Pushing his byword of SERVICE to the fullest degree, Mr. Guthrie's reward was recorded in steadily increasing volume which resulted in more and more press equipment. He recalls that when he purchased his first offset press for \$11,000 he had never seen an offset press in operation. But the succeeding years fully justified his faith in the technique which he applied to his business.

During his career he has invented and patented a formula for indexing freight tariff; published tariff schedules for more than 500 transportation companies; written a book, "Tariff Economics"; and issued monthly periodicals such as the Western Line Index, CFA-WTL Index, Eastern Lines Index, Transcontinental Lines Index, Southern Lines Index, Consolidated Passenger Index and Shipping Board Index.

Today the Guthrie Lithograph Company and C. B. Guthrie Tariff Bureau are both largely family institutions. Two sons and a son-in-law hold key positions: N. Ward Guthrie, in charge of six branch offices and Commission activities; Eugene C. Guthrie, chief of the tariff bureau; and Howard Haynes, sales manager. Sales and typing offices are maintained in Chicago, New York, Philadelphia, Richmond, Roanoke and Norfolk.

Mr. Guthrie is a member of the Knights of Columbus, 4th Degree; the Elks; and Alhambra and National Press Clubs. He is also a charter member of the Association of Practitioners before the Interstate Commerce Commission.

Incorporated 1916

THE PIONEER PLATE GRAINERS IN AMERICA

Reliability Backed by a Desire to Please

IMPORTANT ANNOUNCEMENT

TO MULTILITH OWNERS

We are pleased to announce to the trade that a new Department has been added to our already large graining plant to take care of your requirements in the Regraining of your MULTILITH PLATES.

===== ALL OUR PLATES ARE MARBLE GRAINED =====

WHEN WE SAY MARBLE GRAINED WE MEAN JUST THAT

They may cost a little more BUT what a DIFFERENCE. A trial order will convince you of their merits.

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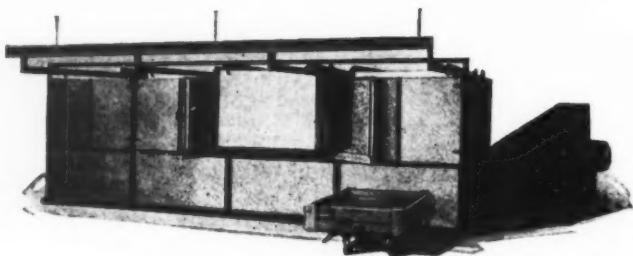
IF PLATE RELIABILITY IS WHAT YOU ARE LOOKING FOR - THAT'S US.

Reliable Lithographic Plate Co., Inc.

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The Southworth Simplex ...

CONDITIONS Paper Accurately!



4 Compartment SOUTHWORTH SIMPLEX.
Capacity 60,000 sheets per 8 hours

SOUTHWORTH also manufactures Humidifiers, Universal Paper Joggers, Holdfast Hangers, Punching, Round Cornering and Perforating Machinery of all kinds. Special Machines are built to individual order.

MUCH of your work is of a specialized type that requires accurate paper conditioning. But you must have a paper conditioner that not only does the work efficiently but at a minimum of production cost. THE SOUTHWORTH SIMPLEX, made of the finest materials coupled with SOUTHWORTH high quality workmanship, offers you maximum efficiency at low upkeep cost. Write us *today* for further information, prices and list of satisfied users. THE SOUTHWORTH SIMPLEX guarantees *you* satisfaction.

Southworth Machine Company, Portland, Maine

PLANNING FOR MORE SALES

During the course of an interview between a lithographer's salesman and one of his good customers, the latter threw up his hands and informed the salesman there was one thing he'd like to get off his mind about lithographers in general. Naturally, the salesman was very much interested in the impending outburst.

"The trouble with you," the buyer declared, "is that you and most other salesmen sell me press impressions. I want to buy lithography, but I can buy it only when I know what it will do for me. I don't give a hoot about what press you use and how you run your job. What I want is ideas—ideas that will help me use lithography to boost my sales."

The salesman admitted to himself that this was an oft-repeated complaint. Lithographers must analyze the potential buyer's sales problems and discover in those problems spots where lithography can be used profitably. The buyer is interested in your process—but only to the degree that it is a means toward an end—more sales.

Let us, then, reflect on some of the ways in which the lithographer can help his clients by showing them how to plan for more sales. Let us begin with that important link in the merchandising picture—the salesman himself. To sell most effectively, salesmen must have at their finger tips all the salient points that might contribute to a favorable reception from the buyer.

SALES MANUAL

The experience of innumerable business concerns indicates that one of the most effective ways to step up salesmen's production is to produce and distribute a *sales manual*. Successful sales managers list all the selling points they know. They collect typical sales experiences from their better salesmen. They collate these facts and dramatize them for other salesmen. They turn out a sales manual that is not only a practical aid to the mastering of the sales story itself, but a valuable source of inspiration that almost invariably acts to boost the sales curve. To beginners a sales manual is stepping stone; to the seasoned salesman it is a lifeline that frequently helps him out of a rut.

The sales manual must be kept up to date. There is no better way to do this than to issue periodical *sales bulletins*. Provision can be made to incorporate these with the sales manual or to bind them as a separate unit. Here, then, is another implement that the sales-minded customer may have overlooked.

"Cold turkey" canvassing may prove fruitful in some businesses, but in the majority sales managers feel they must pave the way for their salesmen if the latter are to be received cordially. *Advance mailings* should precede salesmen's calls. Every message put in the prospect's hands before the salesman calls acts as a setting for a more impressive entrance by the salesman.

Frequently, too, such advance mailings tend to instill a spirit in the salesmen's calls that might otherwise be lacking. If they accomplish nothing more than providing a mental lift, they are valuable as sales ammunition. Advance mailings are also time-savers. Part of the salesman's story has preceded him and there is no necessity for him to begin to build interest from the very bottom.

SALES PRESENTATION

Another practical aid for the salesman is the impressive visual *sales presentation* with which the house provides him. The eye is quicker than the ear and a visual sales story is often more productive than an oral presentation. Prospects frequently believe what they see—the very same facts that might be overlooked were they simply told in words. Salesmen are grateful for such sales aids.

After the salesman has made his call, it should not be permitted to grow cold. An effective *follow-up mailing* crystallizes the prospect's impressions. Further, between salesmen's calls, follow-up mailings really represent additional contacts with the prospect. They make the next call easier and they develop a feeling of intimacy between seller and buyer. In countless instances this in-between contact results in an order the second time the salesman calls.

When the lithographic buyer has a dealer set-up, he needs several implements to bring the merchant closer to him and to help him dispose of the manufacturer's wares. Just as the salesman must be trained to sell most effectively, so the dealer must be presented with ammunition that will assist him. Many manufacturers utilize a dealer *house organ* for this purpose. It must be remembered that dealers sell many competing products. The manufacturer that does the most thorough merchandising job to his distributors stands the best chance of coming out ahead on the sales end.

When changes in either sales price or product design occur, the dealer must be informed quickly and impressively. A *special mailing* directed to the dealer not only assists him in adapting his selling to the change, but stresses the fact that the manufacturer is interested in his welfare. Close contact must be maintained with the distributing side of any business. Salesmen can assist, but they cannot be depended upon to perform the whole job.

POINT OF PURCHASE

Manufacturers whose lines call for the stocking of many different products by the dealer often find it necessary to provide him with a *catalog* describing and illustrating the items he sells. Not only is this a specific sales aid for the dealer, but it is a means of extending the manufacturer's merchandising effort to the final consumer. *Envelope enclosures* and *counter cards* also contribute to this aim.

If the lithographer's customer sells direct to the consumer,

it would be well to consider his sales problem from two angles: the one-time buyer and the repeat buyer.

The one-time sale calls for intensive effort. *A series of sales messages* must be sent out in rapid order with a view to building up increasing interest and impelling a quick decision. Impressive *broadsides* may be needed or simply a series of "flash" messages. At times, too, such series must necessarily be tied in with salesmen's activities.

Catering to repeat customers calls for a different technique. Here it would be dangerous to bombard a man who has just bought with additional literature. But periodically contact should be made with the buyer to instil in him a feeling of friendliness toward the seller and to prepare him for the occasion when he may buy again. Here, the nature of the literature should be essentially *institutional*, rather than selling copy.

These angles of the lithographic buyer's needs are only highlights. Readers of this publication may find in the items listed above suggestions which they can adapt in selling their customers or prospects. But for the most part, they are simply indications of the analysis of the buyer's sales problems which the progressive producer must undertake.

Buyers welcome constructive suggestions. They want lithography—but only when it performs a sales job for them.

(Continued from Page 21)

HUMAN NATURE IN TRADE ASSOCIATIONS

very lonely and sometimes wonder why they do not enjoy the respect of their business competitors, but fail to appreciate the fact that such respect is one of those rare rewards of this life which must be *earned*.

In addition to those who come under the above three broad classifications, there is always a certain number of well intentioned smaller firms or individuals starting in the industry, whose finances are insufficient to allow the payment of Association dues, but given time often become excellent association members. Last, and fortunately least, are the comparatively few "outlaws" whose piratical business methods would bar them from any self respecting organization of business men.

WHAT WILL I GET

To the question "What will I get out of an Association membership," the old but only truthful answer is, "just about what you put in—with interest." Direct benefits such as the "cash dividends" received from savings effected or losses avoided in certain specific instances of Association services rendered, are easy to credit to the proper source, but it is difficult indeed to weigh or measure the indirect or intangible benefits which are by far the most important.

How, for instance, is it possible to evaluate a single warm and mutually profitable business friendship of which so many are made in connection with Association work? I can recall instances where such friendships ripened into successful partnerships, and cases where "Association made" friends have solved each others' manufacturing or distribution problems when they combined their ideas and abilities. Many an enthusiastic Association member will readily credit much of his success to the business affiliations made through his contacts with other members and their friends.

NEW IDEAS

Through association bulletins and in meetings and conventions, members secure the rarest and most valuable things in any business—*new ideas* and fresh viewpoints without which any business will become stagnant and outmoded.

I have seen shy, self-conscious men become so interested and enthusiastic about certain phases of Association work that their transition from occasional hesitant speakers to eloquent and forceful orators was as truly astonishing to themselves as to their admiring friends.

Confidence is an intangible part of every business transaction and firms are discovering that the confidence and prestige gained through membership in their trade association is an asset worth infinitely more than it costs. Associations are informing the buying and selling world who their members are and because so many potential customers are themselves leaders of their associations, they prefer to do business with qualified members of other trade associations rather than with firms and individuals who are either not eligible to such membership or who will not lend their moral and financial support to the upbuilding of the industry from which they are making their living.

Viewed from every angle, a membership in one's Trade Association is not only a gilt-edged investment, but is a privilege to be highly prized and jealously guarded by every firm fortunate enough to have its name on the membership roll.

Reprinted from August Issue THE PLAN

Lithographers should imprint all work as having been lithographed in the United States.

Every lithographic plant should study production from every angle. Granted that the equipment is the latest and best, that it is so arranged as to require the least effort to use, that the plant employs none but skilled workmen—then the work can be so planned that full advantage can be taken of these facilities. Copy should not be given a hasty glance and then dumped on the foreman's desk accompanied by a job ticket giving only the bare outlines of what the customer desires.

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FOR SPARKLING HALFTONE REPRODUCTION

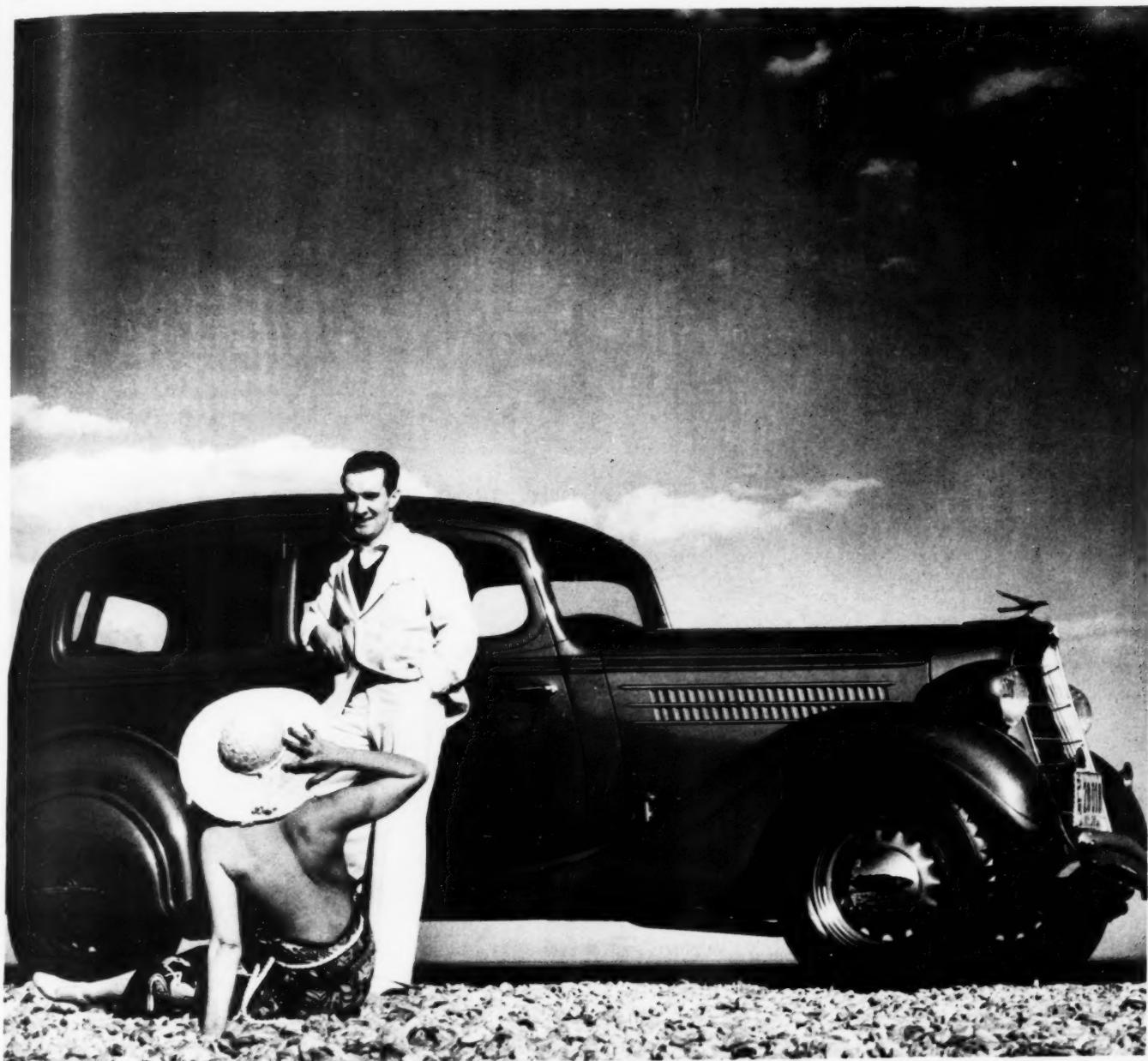


Photo by David W. Fletcher of Underwood & Underwood, for Brooke, Smith & French. Courtesy Hudson Motor Cars.

To get extra life and sparkle, use coated papers of *blue diamond whiteness*... Cantine's Lithogloss, specially surfaced for varnish; Zena Coated One Side with excellent finish at medium cost; Catskill Coated One Side for quality at lowest cost.



Specimens on request—or look through your copy of "The Book of Cantine's Coated Papers and Advertising Information." THE MARTIN CANTINE COMPANY, Saugerties, N. Y. Specialists in Coated Papers since 1888. (New York Sales Office, 41 Park Row.) Distributors everywhere.

Cantine's

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PRINTING THE PLATE

By RUDOLPH FRITSCHE

A flat of negatives is printed to the zinc plate in a vacuum printing frame. After the negatives have been exposed to the zinc and the flat taken from the vacuum frame, pour some turpentine and developing ink on the center of the plate, spread it over the surface with a rag rubbing down evenly until all streaks disappear. Place the zinc in a tray of a mixture of water, one ounce of liquid ammonia and from two to four gallons of water. The parts on the zinc which have not been effected by the exposure of the light now soften and make the developing easier.

To complete the development of the zinc, take a piece of cotton and rub gently over the inked surface of the plate. This will remove all particles of soluble albumen so that the image will be completely developed on the metal plate. In order to sharpen the lines to finish the developing, use a solution of a half ounce of ammonia to one quart of water. Always develop the plate under a tap of flowing water using clean cotton and finishing off with a piece of molleton. If the printing solution has been properly handled and the speed of the whirler is right, the plate should develop without scum. The etching of the plate before coating prevents scumming or tinting and insures a clean plate. The final rinse completes the operation and the plate is ready for counter-etching.

A good counter-etching solution can be made with four ounces of glacial acetic acid and one gallon of water. This counter-etch should be poured on the plate until the metal assumes a clean and bright color. Then wash the plate well to remove all traces of acid. The plate can be dried with either a fan or by a gentle heat. After the plate is dry it is ready for art work or the correction of any broken lines that may appear.

Now that the plate is corrected it is ready for etching. An etching solution which will give good results is obtained by dissolving etching salts in three quarts of water and adding one quart of medium thick arabic solution. The etching solution should be applied to the plate with a soft sponge or etching brush and agitated for from one to three minutes and then washed off with clean water, gummed up and dried. The gum should be rubbed down to a thin even film with a clean rag. The plate washed out with any good wash-out solution and is now ready for the press.

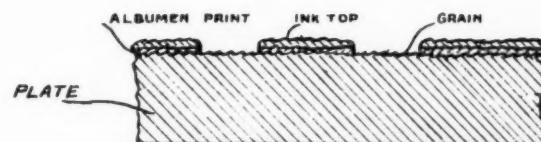
PRESS WATER FOUNTAIN ETCH

A good fountain etch can be made by using from one to two ounces of etching solution to a gallon of water. Many pressmen, however, prefer a chromic acid fountain etch which can be made of four ounces of etching salt, two ounces of bichromate of ammonia dissolved in three quarts of water to which one quart of thick gum arabic and one ounce of phosphoric acid is added. Use from one to two ounces of etch to one gallon of water. This solution is poisonous.

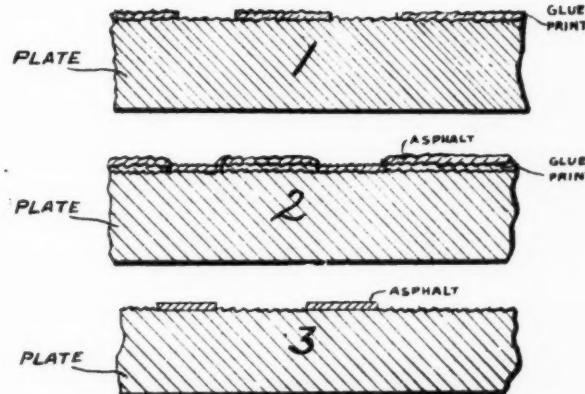
REVERSE AND OFFSET DEEP ETCH PROCESS

An interesting process is the direct positive print or reversing and the offset deep etch process. It is called reverse process because the print of the plate is exposed under a positive. The positive can be a design drawn on transparent paper with an opaque ink. Impressions made from type, stone or metal should be powdered or dusted with graphite or bronze to add density. By printing on a metal plate from a positive, a negative print is obtained, the unexposed parts are washed out and the washout parts are filled with an ink and the hardened glue removed. There are many methods of developing deep etch plates. Some operators use gum arabic but fish glue of the proper viscosity calculated with the speed of the whirler is best.

Albumen Print Plate



Reverse Print Plate



COATING THE PLATES

The zinc plate should be thoroughly scrubbed with a brush under running water and counter etched with a 1% solution of hydrochloric acid to remove any dirt and trace of zinc oxide on the plate. The counter-etch should be thoroughly washed off under running water and a five percent solution of glacial acetic acid run over the plate. After about two minutes scrub slightly and wash again with running water. Put the plate on the whirler immediately and pour the sensitizer on the center of the plate while the whirler is running at slow speed. For this purpose, use a formula, 32 ounces of water, 6 ounces of fish glue, $\frac{3}{4}$ ounce of ammonium bichromate, and $\frac{1}{2}$ ounce liquid ammonia.

PRINTING THE PLATE

The metal plate, of course, is printed in a vacuum printing frame. The exposure should vary according to the density of the positives. This is a most important factor in printing the plate. Over exposure results in broken lines while under exposure produces scum. The process is exactly the opposite of the negative printing. Over exposure under the albumen process results in thickening. In this process the lines become thin and break away.

After exposure the plate is developed in running water and stained with a dye, preferably methyl violet in order to color the film for convenience in developing. This shows the negative print on the plate. The parts which have been exposed to the light are hardened by the action of bichromate and made insoluble. The parts protected by this solution are dissolved with running water. A 1% solution of ammonia is poured over the plate and a gentle rubbing with a little cotton removes all traces of unexposed, unhardened fish glue. The metal should be bare and free of glue scum. Without drying the plate is now flowed freely with a 5% acetic acid solution until all analine dye color disappears. Wash the plate again and follow with a 1% hydrochloric acid solution. Let it act for one minute, wash it well and put it in the whirler to dry. All dirt marks should be cleaned out with a plain gum arabic solution. When the gum is dry the plate should be covered with asphaltum solution made by dissolving powdered asphalt in turpentine, or better still rub over a celluloid varnish thinned down with amyl acetate.

After the celluloid varnish has dried cover with a thin coat of developing ink reduced with turpentine and let dry.

Place the plate in a tray of water and let it soak for from five to ten minutes and develop with a soft brush or cotton pad to remove stopped-out areas. This removes all ink from the protecting glue. After the plate is clean and no trace of the glue remains it is ready for corrections. A sensitizing medium used in making deep etched plates can be made from ten ounces of bichromated albumen solution and ten ounces of bichromated fish glue solution.

Counter-etch and coat the plate as previously described and print in a vacuum frame. After exposure rub the developing ink over the plate as described in the albumen process. Develop under running water and when dry powder with rosin or asphaltum and the plate is now ready for etching with any of the following etching solutions:—

Formula A

50 oz. Chloride of Iron solution 15 Ba
1 oz. Chloride of Copper

Formula B

10 oz. 40 to 75% Glycerin solution
1 oz. Glacial Acetic Acid

Formula C

16 oz. 40 to 75% Glycerin solution
1/2 oz. Sulphuric acid
1/2 oz. Hydrochloric Acid

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The concern offers typing for reproduction, typewriting typography, stencil cutting, art and layout, and the use of Vogeltype aligning paper. A description of this new paper for reproduction as well as the company's other services, was contained in a promotional folder just sent out.

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For the convenience of lithographers in localities where educational courses are not being offered by the National Association of Photo-Lithographers, arrangements have been made to conduct these courses on a correspondence basis.

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By George Cramer

SINCLAIR & VALENTINE CO.

BLUE INKS

Blue inks can be traced back to several thousand years before the beginning of the Christian era. History records the use of colors, essentially blue and red, in the very early Chinese and Egyptian times. The tomb of King Tut and many of the tombs of the other ancient Egyptian rulers were decorated with colored hieroglyphics relating the individual histories. The colors employed, such as, red, yellow, blue, gray and black, were natural colors and were the only colored materials available at that period. The blues were composed largely of powdered blue glass. This blue pigment, called Smalt, was a silicate of cobalt. The binder used then was made up of a mixture of crushed lime stone, clay and glue, or gelatin. No changes in the binder used for these colored inks were noted until the second century, when waxes and resins replaced the glue combinations. During the fourth century the Egyptians apparently made considerable progress in their search for blue pigments. All the available blue minerals; such as, Azurite, Lapis Lazuli and Verditer, were used to produce such effects as were popular in those times. History indicates that the Egyptians were the most progressive in the color development of those olden days. It is noted that a blue compound of a silicate of copper was evolved by them which produced a much brighter blue than had been usable up to that time.

FIRST COLOR PRINTS

Many years had passed from the times of the first Chinese and Egyptian colored inks before the first real colored prints were noted in European history. Johann Fust and Peter Schöffer of Mainz, Germany, produced a series of prints in 1457, using blue and red ink. This color work was the first to be recorded and, obviously, was not superseded until Erhard Ratdolt of Augsburg began in 1476 to produce prints of all colors on a relatively large scale. It seemed, for some unknown reason, that color printing was abandoned during this period for almost twenty years. Fust and Schöffer themselves discontinued their color printing. No doubt the troubles experienced by the printers of the 15th century with the blue pigments available and the difficulty in making an ink from these colors discouraged their use.

All of the printers from the 14th through the 17th century had to be contented with what earth colors were then at their disposal. The poor working qualities of the earth or mineral blues, their very meager strength, their coarseness and their grittiness were all factors that prevented the production of satisfactory printing effects. In 1650 the first steps in improved blues were made by the building of a combined

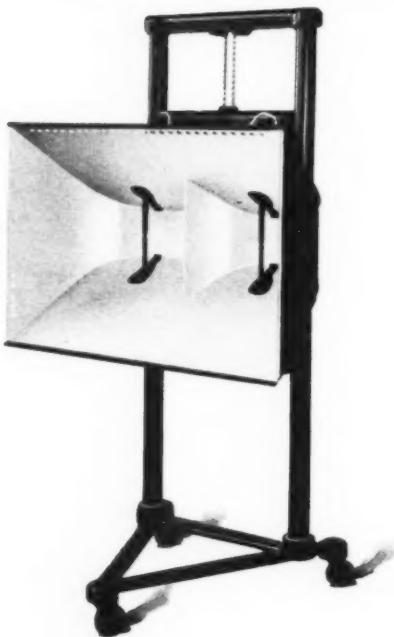
salt of copper and potash. A vegetable coloring of a reddish blue shade was extracted from a wood in Ceylon at about the same time. The first of the 18th century, however, brought with it the discovery of Iron Blue by Diesbach, a German chemist. This discovery lead to a series of evolutions in iron blues that fulfilled the long requested needs of the printers of that time. The original iron blue, or Prussian Blue, had a reddish cast, the Milori Blue a greenish cast, while the Chinese Blue was the cleanest in this respect. Iron blues succeeded by far any blue that had been used for printing until this time, but they did not produce a clean blue print and were inclined to be hard and gritty. More than a hundred years had passed before the second great discovery, this time by Gmelin, a French chemist, who unfolded the secret of artificial Lapis Lazuli, or Ultramarine Blue. This was a very soft blue, but it made an ink that was poor working and weak. Its resistance to fading and its clean blue shade, however, more than overshadowed the other weaknesses. Both the iron blues and ultramarine blue are used at the present time and are filling a very definite need more or less satisfactorily.

Printing, both lithographic and letterpress, had taken on a great impetus during the eighteenth and early nineteenth centuries. It was essential that lithographers, printers and ink makers keep pace with the demand for the color work which had sprung up almost overnight. The advent of the introduction of lithography late in the 18th century made new demands for blue inks. The discovery of Perkin's Violet, the first organic color, in 1856, hastened the search for new blue colors that would be stronger, cleaner in tone and that would work well, especially on the lithographic press.

BLUE PIGMENTS DEVELOPED

The field of blue pigments for printing inks gradually widened, following the original development of organic colors. Alkali Blue, Methyl Violet, Acid Violet, Victoria Blue and the Peacock Blues as well as Indigo were all perfected in a period of less than fifty years during the last of the 19th century. All of the blue inks manufactured from these pigments, while they were far superior to the earth colors that were available, still fell short of the ideal. Permanency, water and acid resistance, etc., were still to be improved upon. The ink maker continued in his efforts to overcome such faults. New pigments had to be developed that showed less bleeding in acid, water and solvents. The presentation of the phosphotungstic and phosphomolybdic acid lakes during the first part of the twentieth century by the German

(Continued on Page 56)



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- *New Era Press Mfg. Co., 38 Park Row, New York, N. Y.
- Rutherford Machinery Co., Div. General Ptg. Ink Corp., 100 Sixth Avenue, New York, N. Y.
- *Webendorfer-Wills Co., Inc., Mount Vernon, N. Y.

PRESSES, SECONDS

- *Miles Machinery Co., 18 East 16th Street, New York, N. Y.

REBUILT EQUIPMENT

- *Miles Machinery Co., 18 East 16th Street, New York, N. Y.

ROLLERS

- *Sam'l Bingham's Son Mfg. Co., Chicago, Ill.
- *Ideal Roller Co., Long Island City, N. Y., and Chicago, Ill.
- *Vulcan Proofing Co., 58th Street and First Avenue, Brooklyn, N. Y.

RUBBER SOLUTION

- Hunt Company, Philip A., 253 Russell Street, Brooklyn, N. Y.

RUBBER CEMENT

- Arabol Mfg. Co., 110 East 42nd Street, New York, N. Y.

SCREENS—Halftone

- *Repro Art Machinery Co., Wayne and Berkeley Streets, Philadelphia, Pa.

SHADING MEDIUMS

- *Ben Day, Inc., 118 East 28th Street, New York, N. Y.
- *Craftint Mfg. Co., 210 St. Clair Avenue, Cleveland, Ohio.

STRIPPING TABLE

- *Jos. Gelb Co., 250 West 54th Street, New York, N. Y.

SULPHUR

- *Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

- *Roberts & Porter, Inc., 100 Lafayette Street, New York, N. Y.

TRANSFER PAPER

- *Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Avenue, New York, N. Y.

- *Roberts & Porter, Inc., 100 Lafayette Street, New York, N. Y.

TUSCHE

- *Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Avenue, New York, N. Y.

- *Litho Chemical & Supply Co., 63 Park Row, New York, N. Y.

TYPEWRITERS

- Coxhead Co., Ralph C., 17 Park Place, New York, N. Y.

TYPOGRAPHY

- *Composing Room, The, 325 West 37th Street, New York, N. Y.

USED NEGATIVES—METAL AND HYPO

- *Consolidated Metal Refining Co., Inc., 114 Green St., Brooklyn, N. Y.

VARNISH

- *Fuchs & Lang Mfg. Co., 100 Sixth Avenue, New York, N. Y.

- *Roberts & Porter, Inc., 100 Lafayette Street, New York, N. Y.

- *J. H. & G. B. Siebold, Inc., 47 Watts Street, New York, N. Y.

- *Sinclair & Valentine Co., 11 St. Clair Place, New York, N. Y.

VARNISHES—OVERPRINT

- Hilo Varnish Corp., 42 Stewart Avenue, Brooklyn, N. Y.

WASHUP EQUIPMENT

- *Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Avenue, New York, N. Y.

- William Gegenheimer, Inc., 78 Roebling St., Brooklyn, N. Y.

VOGELTYPE PAPER

- Vogeltype Co., 24 Commerce Street, Newark, N. J.

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(This index is published as a convenience to readers. The publisher has taken every precaution to assure accuracy, but cannot assume responsibility for errors or omissions.)

LITHOGRAPHIC ABSTRACTS

Abstract of important current articles, patents, and books, compiled by the Research Department of the Lithographic Technical Foundation, Inc. These abstracts represent statements made by the authors of articles abstracted, and do not express the opinions of the abstractors or of the Research Department. Information concerning the books or periodicals abstracted may be obtained directly by addressing the Department of Lithographic Research, University of Cincinnati, Cincinnati, Ohio.

NEGATIVE MAKING

Diffraction Theory of Half-Tone. I-IV. A. Fruwirth. *American Photo-Engraver*, 27, No. 1-4, Jan.-Apr., 1935, pp. 27-33, 112-20, 197-210, 291-297. The phenomena of light diffraction are explained in detail, and illustrations are given showing the effects produced. The penumbral theory of half-tone dot formation has gained wider acceptance in the past than the diffraction theory, but Fruwirth has conducted experiments to show that diffraction must play an important role. Screen separations based on diffraction formulas, which are different from those calculated from the usual screen equation, are listed, and are said to yield uniformly good results.

Diffraction Theory of Half-Tone. V-VI. A. Fruwirth. *American Photo-Engraver*, 27, Nos. 5-6, May-June, 1935, pp. 369-77, 448-50. The penumbral theory of half-tone dot formation, which is based on the assumption that light travels only in straight lines, is explained. The screen equation in common use today is derived from this theory. The method of finding the distribution of light on the photographic plate is illustrated, and diagrams showing the distribution for several sets of conditions are given. Diffraction phenomena explain certain discrepancies in the penumbral theory. A full range of tone values cannot be reproduced with a single stop and no flash exposure.

Diffraction Theory of Half-Tone. VII. A. Fruwirth. *American Photo-Engraver*, 27, No. 7, July, 1935, pp. 518-22. The optics of simple lenses is explained.

Diffraction Theory of Half-Tone. VIII. A. Fruwirth. *American Photo-Engraver*, 27, No. 8, Aug., 1935, pp. 599-606. Compound lenses and lens aberrations are discussed. Mathematical and mechanical methods of calculating conjugate focal distances are given.

Diffraction Theory of Half-Tone. IX. A. Fruwirth. *American Photo-Engraver*, 27, No. 9, Sept., 1935, pp. 695-702. A simple focusing scale is reproduced which can be photographed and attached to a process camera. A new scale, patented by Fruwirth (U. S. Patent No. 1,755,177, issued April 22, 1930; British Patent No. 317,273), has slanting division lines which make it possible to correct a prepared scale for small deviations in individual lenses from rated focal length. Methods of obtaining sharp focus, and the meaning of the covering power of lenses are discussed.

Screened Negatives or Positives for Offset Printing. A. Y. Baitzurov. *Russian Patent No. 34,316* (Jan. 31, 1934). A finished and retouched stereotype block is etched with Strecker salt or with alkalies and sprayed with a fat-retaining material soluble in hot water. The entire plate is then rubbed with a transferable lithographic ink, and the ink is then removed from the screen dots with a gelatin roller. The plate surface is sprayed with a mixture of collodion, castor oil, and alcohol. After this layer has solidified, the plate is immersed in hot water to separate the

skin. The negative thus obtained is fastened to any kind of a transparent support. (*Chemical Abstracts*, 29:2632.)

Fundamentals and Use of Silver Salt Printing Papers. J. Daimer. *Reproduktion*, 5: 165-7, October, 1934. Illustrations are included to show how chemical reduction can be used to obtain a scale in a print that the author feels could not be obtained by simple development. He considers that the value of reduction of paper prints is not appreciated. (*Monthly Abstract Bulletin of Eastman Kodak Company*, 21, p. 233.)

Lighting for Color Photography. British *Journal of Photography*, 81: 621, Oct. 19, 1934. Much flatter lighting can be used in color photography than in monochrome, since color contrast will help the modeling. Mixed lighting should not be used. Half-watt lighting is considered to give the best and most easily controllable source of indoor illumination but care should be taken to avoid mixing the color by means of reflections from colored walls or by the presence of tinted reflectors or diffusers in the lamps. The negative should be so exposed that, when properly developed, it gives a satisfactory print on normal bromide paper. (*Monthly Abstract Bulletin of Eastman Kodak Company*, 21, p. 165.)

Half-Line Details and Shadow Line Effects. M. Leeden. *Modern Lithographer and Offset Printer*, 31, No. 6, June, 1935, p. 142. Directions are given for producing half-line details without the use of shading sheets, and two methods are outlined for shadow line effects, one using double exposure on a single negative, and the other making the exposures for the line transparency and for the shadow transparency on separate films, finally superposing the one on the other.

The Chemistry and Practice of the Fixing Process. W. Schramm. *British Journal of Photography*, 82, No. 3918, June 7, 1935, pp. 360-2. The chemical reactions involved in the fixing process, the regeneration of the fixing solution, and the importance of double fixing are discussed. Fixing baths should be used only so long as the fixed layers can be washed free of silver compounds, the optimum strength being about 10 per cent hypo for silver chloride paper, and 15-20 per cent for silver bromide papers. A bisulfite stop bath is recommended between the developing and fixing. "Rapid fixing baths" give faster fixing but are more likely to decompose. Other types of fixing baths are discussed.

Control of Contrast by Development. E. A. Bierman. *Process Engravers' Monthly*, 42, No. 496, Apr., 1935, pp. 102, 110. The use of metol and hydroquinone developers, kept in separate solutions and mixed in varying proportions to produce the desired contrast, is described. Formulas are given.

Process of Preparing Screen Images. I. G. Farben-industrie A.-G. *German Patent No. 598,662* (Jan. 31, 1934). Process for the preparation of screen images with the aid of line or surface screens, characterized by the fact that during the photographing all light rays through the screen are carried in parallel planes under it and are vertical to the screen surface and the light-sensitive layer.

Photographic Reversal Process. K. C. D. Hickman. *U. S. Patent No. 2,005,368*. In a process for making photographic images in a single photographic emulsion layer by a reversal process involving successively the making of an original image in said layer, the removal of that image and the formation of a second image by a second exposure in the same layer, the step of dyeing the layer immediately prior to the second exposure with a filter dye absorptive of blue light whereby the exposure throughout the layer is controlled. (*Official Gazette of U. S. Patent Office*, June 18, 1935, p. 654.)

THE PHOTO-LITHOGRAPHER

Photolithographic Methods. A. C. Austin. *National Lithographer*, 42, No. 8, Aug., 1935, pp. 10, 12. Mr. Austin discusses the status of lithographic patents and finally gives directions for making the so-called "sticky back" for holding a sensitive photographic film or paper in a process plate holder.

PLANOGRAPH PRINTING SURFACES AND PLATE PREPARATION

The Coating of Offset Plates for Photolithography. *Reproduktion*, 5, No. 9, Sept., 1934, pp. 155-156. A discussion of the causes of tinting of plates and the role of the counter-etch.

Zinc Plate Graining. E. C. Potter. *Modern Lithographer and Offset Printer*, 31, No. 6, June, 1935, pp. 146-7. The historical development of plate graining, the types of natural and synthetic abrasives and their characteristics, and the graining and regraining of zinc and aluminum plates are discussed briefly.

The Vandyke Process Explained. P. Hesters. *Modern Lithographer and Offset Printer*, 31, No. 6, June, 1935, pp. 148-9. The working details of positive reversal by the original Vandyke Process are given.

Holland Develops New Offset Plate. Anonymous. *National Lithographer*, 42, No. 4, Apr., 1935, p. 44. A new plate developed in Holland consists of a thin copper plate on which a lead face with a thin skin of copper has been deposited electrolytically. The plate is coated with dichromated colloid, printed, and dyed. An etch with weak iron perchloride solution removes the copper film from the unexposed parts. In printing the lead parts take moisture, and the copper parts take ink. The plates are claimed to show excellent results, give enormous runs at low costs, require no gumming up during breaks in runs, and withstand indefinite storage just as they come from the press.

The Coating of Offset Plates for Printing. By Chief of Printing Office, Topographical Service, The Hague. *Reproduktion*, 5, No. 10, Oct., 1934, pp. 175-6. At The Printing Office of the Topographical Service at The Hague, a preliminary etching of zinc plates with a 10 per cent solution of Strecker salt before sensitizing is used to avoid tinting troubles. The etching of the zinc plate for the positive print in the same manner as for the negative print presents the advantages of (1) producing a better layer of film and (2) causing quicker development and avoiding the attacking of the layer of resist.

PAPER AND INK

Paper Facts for Printers. W. B. Wheelwright. *Paper and Printing Digest*, July, 1935, pp. 3-10. The effect on paper of excessive and of deficient humidities are discussed, the control of humidity is described, and recommendations are made for the purchase and storage of paper.

GENERAL

Proper Preparations Mean Perfect Printing. "Inker." *Modern Lithographer and Offset Printer*, 31, No. 6, June, 1935, pp. 144-5. Inferior results from good plates, ink, and paper are caused by use of wavy or immature paper for pulling key impressions, carelessness in printing the earlier colors, and unsatisfactory handling of paper, ink and water. A plate should be changed as soon as it shows deterioration.

Proper Setting and Maintenance of Dampener Rollers. C. F. Geese. *National Lithographer*, 42, No. 6, June, 1935, p. 55. The author describes in detail the function, adjustment, and maintenance of the dampening rollers on offset presses.

MISCELLANEOUS

Review of Color Plates and Productions, with a Study of the New Dufay Celluloid Film. A. C. Austin. *National Lithographer*, 42, No. 6, June, 1935, pp. 56-70. The development of color plates is traced, sketching the Powrie-Warner method of applying fine lines of color to celluloid films, and including discussions of the results of the Finlay and the Dufay processes.

Dichromated Gelatin in Gravure. A. Zechnall. *Deutscher Drucker*, 40, No. 12, Sept., 1934, p. 416. The author discusses the Ludwig, Eder, and so-called "oxidation" theories of the tanning of gelatin. He then suggests that the tanning of the organic colloid depends upon the brown chromium compound resulting from the light reduction. This appears to be a basic chromic salt containing 3- and 6-valent chromium in varying amounts and with varying degrees of basicity according to exposure time, water content of the film, and amount of acidulation. This theory is claimed to explain many hitherto unexplained facts, one being the beneficial effect of moisture on tanning. The tanning depends on a secondary union between the gelatin and the basic chromium compound, giving the compound which is more or less insoluble in warm water.

PHOTO-LITHOGRAPHIC INKS

(Continued from page 49)

chemists, and their later development in the United States, gave to the lithographic field a series of blue pigments that were outstanding in permanency, cleanliness and strength. In spite of these improvements, the ink maker still had problems with blue inks. The use of some of the newer Indanthrene blues and other vat colors perfected in the first part of the nineteen hundreds produced inks that possessed very unusual properties, but their cost was high and their value low. However, such inks fulfill a very definite need for special requirements.

There still remain many features in blues that must be perfected. The iron blues of today, while being very permanent have a tendency to green on ageing, they are poor for alkali resistance and tend to liver in certain vehicles. The permanent Peacocks still lack some in cleanliness and strength. The other blues also show tendencies more or less troublesome. The ink maker is constantly endeavoring to improve on what blue pigments are now usable for inks. Each day brings greater perfection in light fastness, cleanliness of tone, strength of color and resistance to those other factors which relate to lithographic blue inks.

Lithographers should imprint all work as having been lithographed in the United States.

It has been said that the bidders who are always lowest in bidding for work in almost any industry are those who are involved financially with banks, creditors, and others.

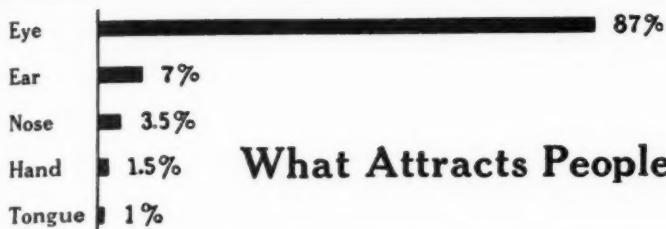
ADVERTISE IN THE PHOTO-LITHOGRAPHER

WHAT ATTRACTS PEOPLE?

Intent on discovering what attracts the attention of the average person, investigators studied the reactions of crowds on business streets. It was found that an overwhelming percentage of passersby were stopped by striking window displays.

The reactions of 87 per cent of those studied proved conclusively that eye-appeal is of prime importance in attracting attention. Ear appeal came next in importance, nose appeal next, hand appeal fourth and tongue appeal last.

The relative importance of appeals to the five senses is shown in the chart below.



Lithographers should imprint all work as having been lithographed in the United States.

A New Book on
Advertising Layout

A book of vital importance to everyone who places his sales message in print through advertising. It is up-to-the-minute, adequately illustrated and packed with stimulating ideas appealing directly to the eye through 1600 illustrations which accompany the illuminating text.

Besides containing in its text pages a complete analysis and history of modern typography, this book offers 1200 modern typographic layout ideas in ready reference form. Any one of which may easily bring many times the cost of the book.

It is unlike any book published on advertising layout. It is a veritable dictionary of ideas—a comprehensive study of the structure upon which modern typographic advertising layouts are built and the various motifs used in their construction.

It contains 50 layouts for Introduction Pages; 50 designs for Cover Pages; 32 layouts for Flush Arrangements, 32 Interpretations of Identical Copy. Basic balances in positioning Symbols and Rules for Letterhead Designs, etc., etc.

Price of Book \$5. Send orders to the
New York Photo Lithographers Association
1776 Broadway, New York, N. Y.

A Complete
PAPER SERVICE
for Offset Processes

We carry large and varied stock of paper and board suitable for offset presses. Plain and fancy finishes in all the usual and many unusual sizes and colors.

Our sample and service department is very comprehensive and gratis — use it freely and save time in locating the proper stock for any particular job.



Our envelope manufacturing department can supply quickly any style or size of envelope for the broadsides and catalogues which you produce.

ROYAL CARD & PAPER CO.
"A GRADE FOR EVERY USE"

ELEVENTH AVENUE AND 25th STREET

NEW YORK, N. Y.

The Key
to
*Tomorrow's
Market*

T O D A Y !

- The Lithographic Industry is expanding rapidly. Its constant growth gives promise of an increasingly important, fertile market for manufacturers of equipment and supplies.
- Progressive suppliers to the lithographic field are sowing their seeds **today** for a rich harvest tomorrow. To perform this task quickly, effectively and economically leading concerns are using the advertising columns of

The Photo-Lithographer

- Keen reader interest in the vital information contained in its columns stamps this publication as the most valuable selling aid available to concerns desiring profitable contact with the lithographic industry.

The PHOTO-LITHOGRAPHER
1776 BROADWAY NEW YORK CITY
Circle 7-4948
ADVERTISING RATES ON REQUEST

VARI-TYPER

Every person owning an offset press or interested in offset printing should know the Vari-Typer and what it will do.

This writing machine permits the use of 260 instantly interchangeable type plates, and provides for variable spacing of both letters and lines.

**VARI-TYPER GIVES TYPE-SET
EFFECT AT A LOW COST**

*Ask for circular, type catalogue and
price list*

RALPH C. COXHEAD CORP.
MANUFACTURER
17 PARK PLACE NEW YORK, N. Y.

For BETTER
Reproduction

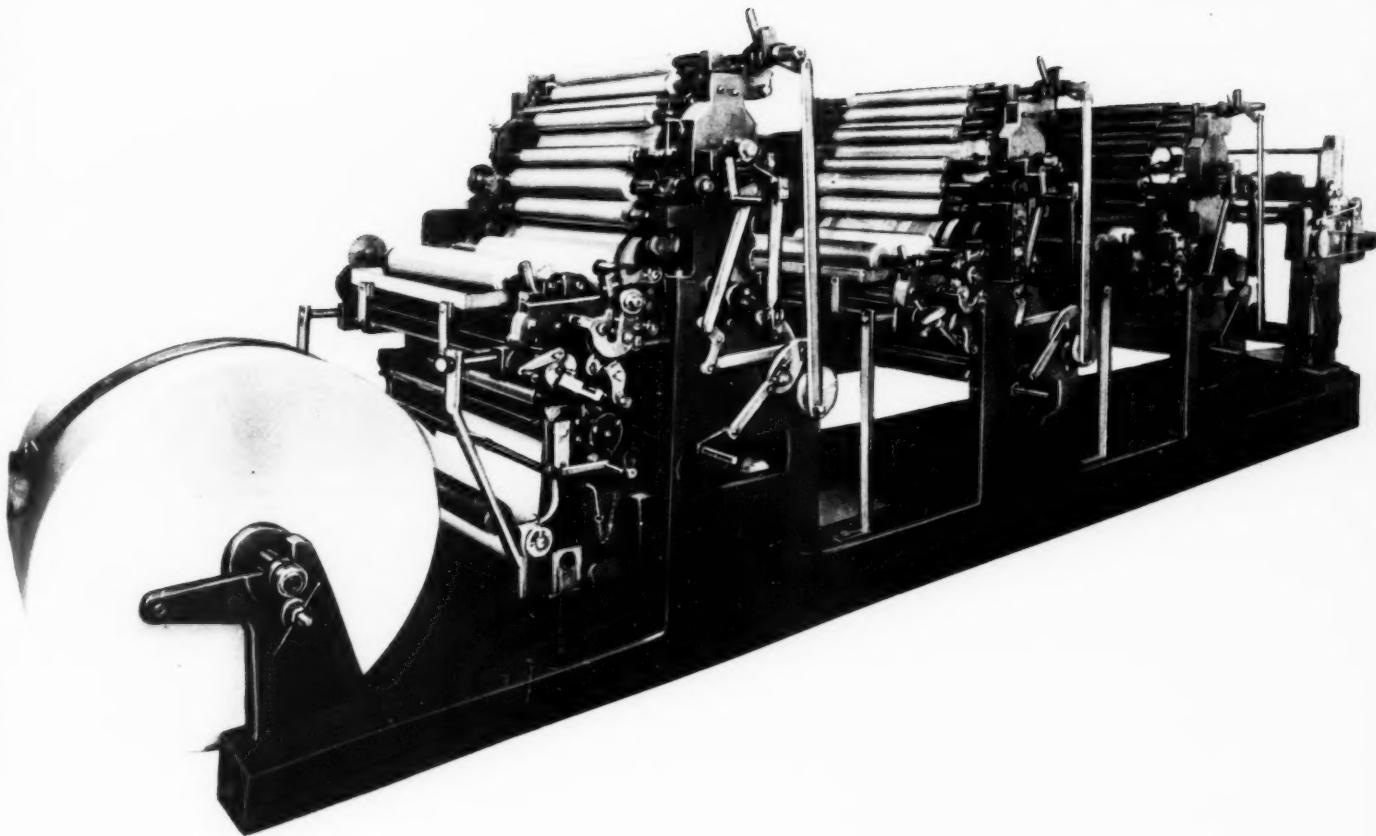
**LEVY
CAMERAS**

STANDARD & DARK ROOM TYPES
MADE OF WOOD OR METAL

HALF TONE SCREENS

**VACUUM PRINTING FRAMES
LENSES - LAMPS**

Manufactured by
REPRO-ART MACHINERY CO.
WAYNE AVENUE & BERKELEY STREET
PHILADELPHIA, PA.



THE LITHOGRAPHIC REVOLUTION

The prophecy of a large lithographer:—"Some of these days in the near future someone like your own good self is going to make all present litho equipment antique. I feel the logical press is a Web Offset, both for quantity and quality."

Today the revolution is in full swing. The WEBENDORFER WEB REEL FEED OFFSET PRESS is fast becoming a familiar part of the Lithographers' and Printers' plant.

Perhaps no single organization is better

equipped for a part in the lithographic revolution than the WEBENDORFER-WILLS CO., INC. Its experience with printing presses dates back for over thirty years.

For beer labels, box covers, letter-heads, checks, sales books, office forms, magazines, etc. Speed eight thousand to twenty-four thousand sheets per hour. Write for samples of work produced on these presses or arrange to see them in operation.

You'll be surprised at the prices!

SHEET OFFSET

11 x 17
14 x 20
20 x 26

LETTER PRESS

LITTLE GIANT

WEB UNIT OFFSET

11 x 17
17 x 22
22 x 34
and up

AMERICAN MADE BY

WEBENDORFER-WILLS CO., INC.

Builders of Printing Machinery for Over Thirty Years

MOUNT VERNON, NEW YORK, U. S. A.

Dangers of Failure to Base Insurance on Increased Values

During periods of rising costs considerable loss may be suffered by an insured who fails to increase his insurance to a basis equal to the cost of replacement of the property. While he may have met the requirements of the co-insurance clause when the insurance was placed originally, the increased values since that time would cause him to be a co-insurer to a great extent. This can be shown by the following example:

Original cost of property	\$100,000
Insurance carried on a basis of 80%	
co-insurance	80,000
Replacement value of property today,	
less depreciation	200,000
Loss on property	100,000
Settlement by insurance company:	
Requirement 80% of	\$200,000
Reimbursement based on:	
Insurance carried	\$ 80,000
Insurance required	\$160,000
= 1/2 of loss = \$50,000	
Actual loss	\$100,000
Reimbursement	50,00
Net loss to the insured, not covered by insurance	\$ 50,000

The insured should always bear in mind that a loss necessitates replacement, and original cost is past history in a period of rising costs. To permit the insurance to stand as originally figured would be equivalent to selling merchandise on the basis of cost when the market for such merchandise had advanced, say, 100 per cent.

NEW ARC LAMP HAS GREATER DIFFUSING POWER

Among recent important developments in the field of photo-mechanical reproduction is a newly designed arc lamp, manufactured by the Gelb Co., New York, which enables the operator to place lamps close up without danger of reflection or heat on the original. The lamp is said to give more than three times as much power while reducing exposure one half.

At the same time the lamp is designed to give an even distribution of light, so essential in color separation, especially when a prism is used. The secret of the lamp lies in a heat-proof glass disc which absorbs the red flare of the arc. The latter is often a hindrance to the successful reproduction of copy.

Offset men who have examined the operation of the new development have been impressed with its simplicity and practicability.

CO-INSURANCE

The co-insurance clause is intended to protect the interest of both the insured and the insurer.

The basis principle of insurance is the most important of the principles underlying the co-insurance clause which is that insurance is in effect a distribution of the losses of one over many.

It would be obviously unfair for policy holders who lived up to their contracts and paid premiums on the full value of the property covered, to be put on the same footing as those who failed to carry adequate insurance; in other words, to be compelled to share the greater part of the losses of the less conscientious. It was with a view to remedying such conditions as these that the co-insurance clause was introduced.

The following examples illustrate the operation of co-insurance on the basis of 80 per cent and 100 per cent:

80% CO-INSURANCE CLAUSE

Example A

Sound value of property	\$10,000
Insurance	8,000
Loss	\$5,000
Insurance carried	\$8,000
Insurance required	\$8,000
= 100% of loss payable	\$5,000

Example B

Sound value of property	\$10,000
Insurance carried	6,000
Loss	\$5,000
Insurance carried	\$6,000
Insurance required	\$8,000
= 1/4 of loss payable	\$3,750

100% CO-INSURANCE CLAUSE

Example A

Sound value of property	\$10,000
Insurance carried	8,000
Loss	\$5,000
Insurance carried	\$8,000
Insurance required	\$10,000
= 8/10 of loss payable	\$4,000

WHY WORRY?

I wonder why folks worry. There are only two reasons for worry. Either you are successful or you are not successful. If you are successful, there is nothing to worry about; if you are not successful there are only two things to worry about. Your health is good or you're sick; if your health is good, there is nothing to worry about; if you are sick there are only two things to worry about. You are going to get well or you are going to die; if you are going to get well there is nothing to worry about; if you are going to die there are only two things to worry about. You are either going to Heaven or you are not going to Heaven; if you are going to Heaven there is nothing to worry about; and if you are going to the other place you'll be so damned busy *shaking hands with your old friends* you won't have time to worry—so why worry?

CONDENSED STATEMENT OF THE CONDITION OF THE~
New York Printers & Bookbinders
Mutual Insurance Company

147 FOURTH AVENUE : : : : NEW YORK, N. Y.

Statement as of December 31st, 1934

ASSETS

Bonds and Stocks*

Bonds and stocks including
\$232,198.20 U. S. Government
and N. Y. City Municipal
bonds **\$471,514.51**

Mortgages

First Mortgage Loans on im-
proved New York City real
estate **91,925.00**

Cash

On deposit with Bankers
Trust Co. with exception of
\$25 held in Company's of-
fice **60,007.19**

Premiums in Course of Coll'n

Premiums due the Company
on policies just issued, exclu-
ding any premiums on policies
more than ninety days
old **72,518.03**

**Deposit in Mutual Corpora-
tions Reinsurance Fund**

On deposit jointly with
moneys of other Mutual Com-
panies to be used in event of
a catastrophe loss—Total in
Fund \$313,953.43 ... **20,845.22**

Interest Accrued, etc.

Interest earned to date on
bonds but not yet due and
payable **6,997.52**

\$723,807.47

SURPLUS

*Bonds and Stocks valued on basis prescribed by the N. Y. Insurance Dept.
Note—See Contingency Reserve.

**\$2.97 in Assets for each \$1.00 of Liabilities. Reinsured against any one loss, without
limit, in excess of \$10,000.00. Present Rate of Dividend to Policyholders, 25%**

**Workman's Compensation Insurance At Actual
Cost for the Graphic Arts Trades**

C. F. von Dreusche, Manager

G. Frederick Kalkhoff, President

Lithographed on Montgomery Offset, Cravette Finish

W. C. Hamilton & Sons

NATIONAL ASSOCIATION OF PHOTO-LITHOGRAPHERS

1776 BROADWAY, NEW YORK, N. Y.

Objects of the Association

THE OBJECTS OF THE NATIONAL ASSOCIATION OF PHOTO-LITHOGRAPHERS ARE

- (a) To promote, in all lawful ways, the general welfare of the industry, or industries with which members of this association are associated or affiliated.
- (b) To encourage a spirit of goodwill and mutual confidence between members of the Association, the trade, and the general public.
- (c) To foster a high standard of dealing between members of the Association, the trade and the general public.
- (d) To encourage the increase and use of products generally in connection with which are used the commodities produced by members of this Association.

tion, by educating the public by means of judicious advertising and otherwise as may be deemed advisable to the advantages of the said products.

(e) To study the cost of manufacture and distribution and to devise a scientific and uniform method of cost accounting for the benefit of the industry.

(f) To collect and disseminate information with the object in view of encouraging members to manufacture and market only the highest quality of product.

(g) To work in conjunction with similar Associations of manufacturers for the general good of the industry.

General Service to the Industry

TRADE PRACTICES AND TRADE RELATIONS

To promote and maintain fair trade practices by every lawful means, and to establish friendly relations with competitive and allied industries, particularly in the Graphic Arts, with a view of the acceptance of practical co-operating policies which will be mutually helpful.

BUSINESS PROMOTION

To promote and extend the uses of photo-lithography by every means at our command. To assist the photo-

lithographers with general sales information and to promote the use and acceptance of intelligent selling methods.

PUBLIC AND INDUSTRIAL RELATIONS

To safeguard the best interests of the industry by lawful means with regard to unfair proposed Federal legislation and to assemble factual statistics pertaining to costs and hours and wages of labor to enable the industry to govern itself properly with regard to existing laws and to resist proposed laws that are unfair and harmful.

Direct Service to Members

ACCOUNTING AND COST FINDING

This service will enable the member to obtain comparative cost figures; best methods of keeping accounts. Each member can obtain one copy of the uniform cost systems forms.

FEDERAL LAWS AFFECTING THE CONDUCT OF OUR INDUSTRY

Legal interpretations as to existing and proposed Federal laws as they may apply to your operations with regard to taxes, labor, social security, R. F. C. financing, and general Federal Government contacts, etc., This service alone is of greater value than many times the cost of membership.

INDUSTRY MAGAZINE

The Photo-Lithographer, the industry magazine, is a part of your membership dues. This magazine is chock full of helpful information and a medium to disseminate all

important general activities of the Association and information vital to your successful operations.

SALES COURSE

Each member will be entitled to one copy of the advanced methods of selling photo-lithography. There will be a charge of \$1.50 to partially cover printing and postage for this complete course, or you may attend the sales course in person while in session in New York City by paying the regular tuition fee.

ESTIMATING COURSE

May be had by any member on the same basis as the Sales Course.

DESIGN AND LAYOUT

May be had by any member on the same basis as the Sales Course.

NATIONAL ASSOCIATION OF PHOTO-LITHOGRAPHERS

1776 Broadway, New York, N. Y.

APPLICATION FOR MEMBERSHIP

To the Board of Directors:

I hereby make application for Active Membership in the National Association of Photo-Lithographers, and, if elected, agree to abide by its By Laws and support its objects and interests as far as my time and ability will permit.

Signed
Firm Name
City and State
Nominated by
Admitted 193.....

Title of Applicant
Business Address
Seconded by
Secretary

OUR PRESS EQUIPMENT CONSISTS OF

NO. OF PRESSES	MAKE OF PRESS	SIZE OF PRESS	COMMENTS
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	WEBENDORFER		
	WILLARD		
	RUTHERFORD		
	HARRIS		
	POTTER		
	SCOTT		
	MIEHLE		
	HOE		
	OTHER MAKE		

DUES

Ten dollars per year for each Multi-Lith, Rotaprint or press not exceeding 12x19 inches in size, two dollars additional for each press not exceeding 12x19 inches in size.

Twelve dollars and fifty cents for each press larger than 12x19, including up to 28x42.

Fifteen dollars per year for each press larger than 28x42.

No membership is to be less than ten dollars and no membership to be more than two hundred and fifty dollars.

NATIONAL ASSOCIATION OF PHOTO-LITHOGRAPHERS:

1776 Broadway, New York, N. Y.

Date..... 1935.

Please send *The Photo-Lithographer*

To.....

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